12.2

सिद्धान्ताचार्य पं. फूलचंद जी शास्त्री,
निदेशक श्री गणेश वर्णी दि. जैन शोध संस्थान,
वाराणसी द्वारा भेंट

NAYACANDRASURI'S

RAMBHĀMAÑJARĪ

3353

Edited and Translated by

DR. RAM PRAKASH PODDAR
M. A., Ph. D.

RESEARCH INSTITUTE OF PRAKRIT, JAINOLOGY
AND AHIMSA, VAISHALI
1976

वर्ग संख्या................ प्राप्ति-संख्या....................

ग्रन्थ-कार्ड
श्री गणेश वर्णी दि० जैन (शोध) संस्थान
ग्रन्थागार
नरिया, वाराणसी-५

ग्रन्थ नाम रम्भा मञ्जरी
लेखक न्याय चन्द्र सूरि

Prakrit Jain Institute Research Publication Series, Vol. 14

General Editor
DR. NAGENDRA PRASAD, M. A., D. Litt.

NAYACANDRASŪRI'S
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The Government of Bihar established the Research Institute of Prakrit, Jainology and Ahimsa at Vaishali in 1955 with the objeet *inter alia* to promote advanced studies and research in Prakrit and Jainology and to publish works of permanent value to scholars. This Institute is one of the six Research Institutes stablished and being run by the Government of Bihar. The other five are : (i) Mithila Institute of Post-graduate Studies and Research in Sanskrit Learning at Darbhanga; (ii) K. P. Jayaswal Research Institute for research in Indian History, at Patna; (iii) Bihar Rastra Bhasa Parishad for research and publication in Hindi, at Patna; (iv) Nava Nalanda Mahavihara for Post-graduate studies and research in Pali and Buddhist learning, at Nalanda and (v) Institute of Post-graduate Studies and Research in Arabic and Persian, at Patna.

As a part of the programme of rehabilitating and reorientating ancient learning and scholarship this is the Research Volume Number 14 which is a new edition of Nayacandra Suri's Rambhāmañjarī with English translation. The Government of Bihar hope to continue to sponsor such projects and trust that this humble service to the world of scholarship and learning would bear fruit in fulness of time.

३३६३

GENERAL EDITOR'S NOTE

I feel great pleasure in presenting before the academic world a new edition of Nayacandra Suri's Rambhāmañjarī based on Shree Ramchandra Dinanath Shastri's edition and the Poona MS. The book is accompanied with an English translation which enhances its utility.

Nayacandra's Rambhāmañjarī occupies an important place in the history of Indian drama. It has been written on the pattern of Karpūramañjarī. The dramatist claims that his Rambhāmañjarī is superior to Karpūramañjarī. It is important that it belongs to the tradition of the *Saṭṭaka* type of dramas. Our knowledge of the form and content of a *Saṭṭaka* is not yet adequate. A close examination of the organization of this play may help us to some extent in improving our knowledge in this regard.

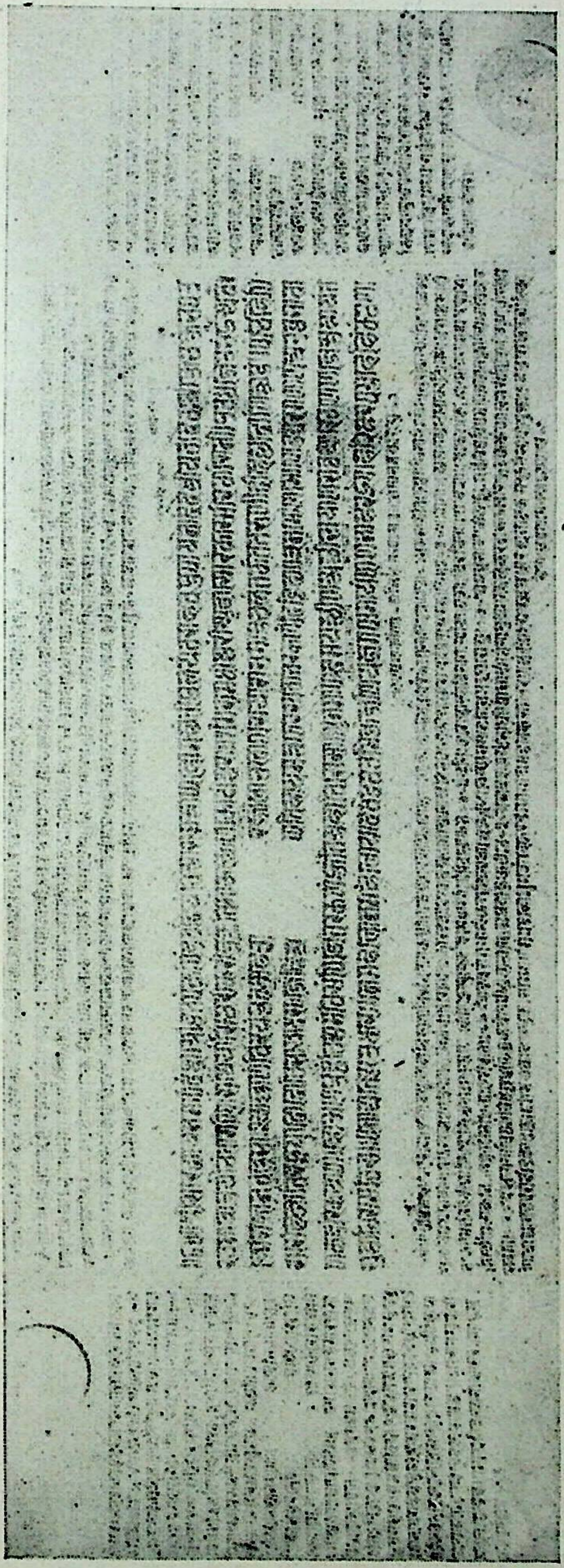
Besides Rambhāmañjarī Nayacandra is credited with the authorship of Hammīra Mahākāvya and several philosophical treatises pertaining to Jain School. He handles both Sanskrit and Prakrit with equal mastery. His Sanskrit prose reminds one of Bāṇa. The verses also are generally written with felicity. The poet claims to have excelled Śrīharṣa in poetry. He handles his Prakrit also with ease though at places it smacks of artificiality for which the author should be exonerated since this language was not in frequent use even among the poets and dramatists of his time.

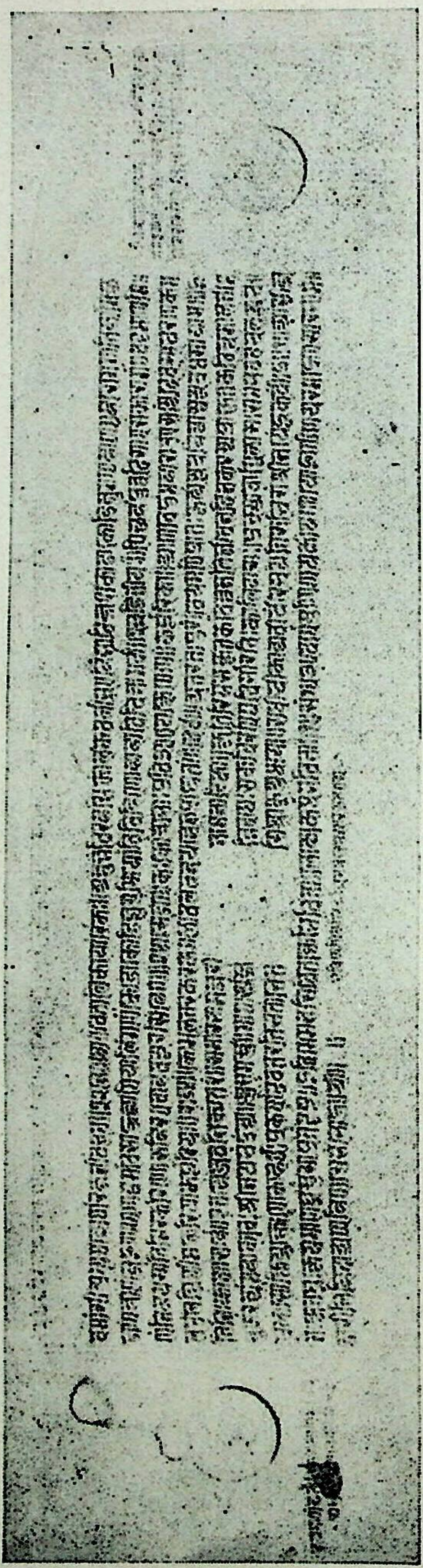
The task of a translator is a difficult one for he has to transplant the spirit while resisting the strain of the original idiom. I have no hisitation in saying that Dr. Poddar has done full justice to his task.

My thanks are due to Messrs Tara Printing Works, Varanasi for the fine and flawless printing of the book.

N. Prasad

33-83





INTRODUCTION

The author of Rambhāmañjarī, Nayacandra, flourished in the 15th Century. He has also written Hammīra-Mahākāvya wherein he is out to demonstrate that he could vie with the ancient poets : the court circle of Tomara Vīrama was not ready to believe that any contemporary poet could equal the masters of the past; Nayacandra undertook to convince them that he could equal the poets of the past.

It is likely that Nayacandra wrote Rambhāmañjarī to emulate Rājaśekhara, the author of Karpūramañjarī. He has stated in the prologue that Rambhāmañjarī is superior to Karpūramañjarī. He puts forward a repartee in support of his argument : one can get *Karpūra* (camphor) from *Rambhā* (banana tree) but one cannot get *Rambhā* from *Karpūra*. But in spite of this it is plain to every reader that his Rambhāmañjarī has been derived from Karpūramañjarī. Nayacandra imitates the description of the spring season, mutual felicitations of the king and the queen, eulogistic stanzas of the bards, the verbal duel of the jester and the maid, *Pratīharī's* attempt to divert the love-lorn king with the description of the spring season, the dream of the jester and the content of the love-letter of the heroine, from Karpūramañjarī. Very often one comes across almost similar conceits and dictions. In more than one contexts the superficial and truncated re-presentations, as often happens in cases of imitation, are plainly discernible. In the verbal duel of the jester and the maid, Rājaśekhara has very ingeniously brought out the difference between the two. The conceits of Vicakṣṇā, the maid, are spontaneous whereas those of the jester are arduously worked out. The latter says that he would uproot that part of her body which is named after the elder brother of Yudhiṣṭhira (*viz. Karṇa* = ear). Pat comes the reply that she would break that part of his body which is named after the constellation that follows the *Uttaraphālgunī* (*viz. Hasta* = hand). What can be more natural than proposing to break the hand of a person who would uproot one's ears? Vicakṣṇā also explains on which account jester's poetry suffers—he imposes his idiosyncrasies upon his poetry. He has an undue liking for rice and curd. So he sees their respective beauties in the *Sindhuvāra* and the *Vicakila* flowers. Vicakṣaṇā's poetry has no such idiosyncrasies. Therefore it has a wider appeal. In relating his fantastic dream the jester of Rājaśekhara does not forget that he has to establish the desirability of ornaments in the context of natural beauty of form—the king holds the opposite view. So he concludes that the pearl necklace, to which he was converted in his dream, was given by the dream-king to his queen to add to the beauty of her towering breasts, for the wise take delight in the coming together of the like : 'रज्जंति छेका समसंगमम्मि'. There is no such ingenious plan in Nayacandra's imitation of these contexts.

But this comparison should not lead us to believe that Nayacandra is a very inferior poet. All imitations suffer some discount. Nayacandra also has excellences of his own. He claims to have the grace of Amaracandra and the eloquence of Harṣa. *Sūtradhāra's* long speech in the first *Javanikā* is an example of ornate style in prose like that of Bāṇa. His verses have grace, but at times they seem to suffer on account of the artificiality of the language—Nayacandra's Prakrit is artificial, presumably he wrote first in Sanskrit and then converted it into Prakrit applying the formulas of conversion. A close examination of verse I-32 will substantiate this view. Moreover his Prakrit presents a medley of the traits of Ardhamāgadhī, Śaurasenī and also Apabhraṁsa.

One fact that Rambhāmañjarī is the earliest imitation of Karpūramañjarī is of paramount importance. The latter is the first extant *Saṭṭaka* and in spite of a definition given by Rājaśekhara, the precise nature of this form has remained somewhat vague. Besides the said definition, the language and organization of Karpūramañjarī have been our chief aids in understanding the *Saṭṭaka* type of the dramas. The language and organization of Rambhāmañjarī widen the scope of our observation and they also throw some light on what a 15th century dramatist made of *Saṭṭaka* as a form of drama—though in the title, Rambhāmañjarī is called a *Nāṭikā*, the author calls it a *Saṭṭa* or *Saṭṭaka* in the prologue which term is amply justified on account of its being written on the pattern of Karpūramañjarī.

One very striking feature of Rambhāmañjarī is that the dramatist does not care to establish complete identity between the actors and the *dramatis personae*. In the final *Javanikā* there are scenes of kissing (वक्त्रमीलनं), making a scar by the nails [upon the breasts of the heroine] (नखदानम्), embracing (मध्यस्पर्शनम्) and cohabitation (अनङ्गलीला). Towards the end of the second *Javanikā* also there is a scene of amorous sport (क्रीडा). Very probably these scenes were not actually enacted on the stage—they were only suggested through appropriate conventional gestures, the hero and the heroine, the actor and the actress, always keeping at a reasonable distance from each other. These scenes are depicted in the *ardhasamasyā* style, one line sung by the hero and the other by the heroine. Thus in the final scene the hero having said,

"सततं नितम्बभारं वहतोर्वत चरणयोर्गतिः का ते" ।

the heroine replies,

"तं जाणेसि तुमं च्चिय (भणिरी हसिओण लग्गए कंठे)" ।

Here the portion under bracket is sort of stage-direction, but it comes from the heroine herself. This indicates that she plays a double role—as heroine she gesticulates the proper actions and she also explains her gesticulations. Verses 18, 19 and 20 of the secoud *Javanikā* and verses 7, 20 and 21 of the third are of the nature of such commentaries.[1] It would have been more appropriate if these verses had come from behind the curtain or were sung by somebody else on the stage while the hero and the heroine went on with their silent gesticulations. But clear indication in the text and the same line of the verse containing both dialogue and comment, rules out any such possibility. Thus this dual role of the actress shows that the author is not keen about establishing complete identity between the player and the dramatic character he or she represents. This plainly perceivable gap between the player and the dramatic character brings the play nearer to sort of dance performance than to any dramatic representation, the essence of which is the complete identity of the players with the respective *dramatis personae.*

---

[1] All commentary passages have been bracketed.

In the Karpūramañjarī also there are running commentaries upon the actions gesticulated on the stage—as the verses describing the wish-fulfilling of the trees. But they come from a character other than the one who is performing the action and are so fitted in the context that they have become part of the dramatic texture. Since Rājaśekhara was particular about minimizing the gap between his *Saṭṭaka* and *Nāṭikā* lest his orthodox audience should be baffled, he did not keep the commentary device apart from the dramatic texture.

It seems that the running commentaries sung out on or behind the stage were a regular feature of the ancient folk dances that were based on some sort of a plot. The commentaries prepared the audience for particular scenes and explained the actors' movements upon the stage. Whenever necessary they also supplied the missing links of the plot. And it is on this account that any *Arthopakṣepaka* device like the *Praveśaka* and the *Viṣkambha* was out of question in such folk-dance-dramas. It is in this line that Rājaśekhara's exemption of the *Praveśaka* and the *Viṣkambha* from the *Saṭṭaka* is understandable. *Saṭṭakas* were folk-dance-dramas. Their association with the common people as against the elite is evident from the use of only Prakrit and not Sanskrit in Kapūramañjarī. The main items in the *Saṭṭaka* were dance and song and plot was only sort of an excuse for presenting the scenes of dancing and singing. With the plot having such a role and moreover the running commentaries upon the scenes intervening to supply the missing links of the plot whenever necessary, the use of sophisticated devices of plot-making like the *Praveśaka* and the *Viṣkambhr* was out of question here. The replacement of *Aṅka* with *Javanikā* can also be explained in this light. The word *Aṅka* has a conventional meaning in the dramas (*Nāṭyaśātra* XVIII 14-18). It is a kind of graduation of the plot. The end of an *Aṅka* and the beginning of another shoud mark a turning point or at least indicate some marked development in the plot of the drama. The utterly simplified plot of the *Saṭṭaka* which developed in a straight line could not conveniently be divided into several markedly different phases. It is therefore that there is a mechanical division of the whole plot into *Javanikās* and not a technical division into *Aṅkas* as is the case in the *Nāṭikās* and other regular forms of the dramas in which plot has a prominent role and develops through vicissitudes.

This view exempts the *Saṭṭakas* from the charges of having a flimsy plot and characters not well-developed. This type of drama not at all purports to depict plot and character. Then why should a lily be condemned because it is not a rose ? We find that both in Karpūramañjarī and in Rambhāmañjarī the author is least careful about the plot. In one the heroine elopes from the house but the author does not bother about the most natural concern of the parents in this regard. In the other the maternal uncle brings the bride right from the wedding altar—the most natural questions, 'how?' and 'why?' are not answered. It is told in the prologue that the king marries Rambhāmañjarī to become overlord. But there is no explicit mention anywhere that his ambition was realised. In the Karpūramañjarī too the fact that Caṇḍapāla became an overlord, is not stated explicitly as we have it in the *Nāṭikās*, for example in Rājaśekhara's Viddhaśālabhañjikā itself. All these facts show that plot and character are not the primary concern of the author in a *Saṭṭaka*—all that he means to give is dance and music.

Later imitators of *Saṭṭaka* seem to have missed this point. Meaning to effect an improvement upon Karpūramañjarī, Rudradāsa in his *Candralekhā* has taken pains to describe the concern of the parents at the sudden disappearance of their daughter, the heroine of the play.

The running commentary device in the folk-dance-drama has persisted through the middle ages upto the present day. We know it to be the usual feature of *Rāmalīlā*, *Videśiyā* and *Ankianāṭa*. This device simplifies communication and is therefore specially suited to popular performances.

Another marked feature of Rambhāmañjarī is the use of the old literary *Marāṭhī*, probably of the author's day. The bards praise the king first in Sanskrit then in Prakrit and then in old literary *Marāṭhī*. It may be linked to a tradition of the introduction of songs in contemporary local languages in the performance of Sanskrit dramas. In Kerala in the reign of Kulaśekhara Varman (10th century) a sort of dramatic performance, called *Kūṭiyāṭṭam*, was in vogue in which they introduced songs in the contemporary local language in the performance of Sanskrit dramas. In a treatise on drama called *Natāṁkuśa* this sort of radicalism has been attacked. But in spite of such oppositions from the orthodox scholars the tradition not only survived but also spread to far north and influenced the writers of that time who introduced verses in contemporary local language in their Sanskrit-Prakrit dramas. In *Pārijātāharaṇa* of Umāpaṭi Thākura (14th century, *Mithilā*) the Sanskrit-Prakrit dialogue of the hero and heroine is interlarded with songs in the contemporary local language.

In Rambhāmañjarī we have a *Naṭa* in place of the *Naṭī* of ancient drama. It may be a sequence of the exclusion of actresses from the players' party in the middle ages to avoid censure.

Too bold and straight forward depiction of amorous scenes is also a pronounced feature of this play. Maybe this also is a lingering trait of *Saṭṭaka's* long association with the lower strata of life. At times here and in Karpūramañjarī also the diction verges on to vulgarity. Rohaka, the jester in Rambhāmañjarī says to Karpūrikā, the maid, "हा तियचरित्तकुच्छिभरिए तिल्लेण विणा णिट्ठीवणेण अणुहवसिद्धं अभिंजणं करेसि।........"

At the same time the author has made his bohemian hero observe some sort of propriety—he first satisfies the sex-hunger of the elderly queen and then with her permission he goes to sport with his newly wedded one.

The recension that follows is based on Sri Ramchandra Shastri's edition of Rambhāmañjarī published from Nirnaysagar Press in 1889 and the Poona manuscript of Rambhāmañjarī dated *Saṁvat* 1535. In my attempt to suggest the few improvements upon my predecessor I have received encouragement from Prof. A. L. Thakur and Dr. G. C. Chaudhary and I express my obligation to them.

Vaishali,
January 21, 1974. R. P. Poddar

Abbreviations

P.	Poona MS of Rambhāmañjarī.
R.	Ram Chandra Shastri's edition of Rambhāmañjarī.
P.T.	Tippaṇa of the Poona MS of Rambhāmañjarī.

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रम्भामञ्जरी नाटिका

I

दंष्ट्राग्रोद्धतपङ्कपिण्डवदियं विश्वा समस्ताप्यहो
गच्छन्ती प्रलयं वराहवपुषा येनोददेध्रोय्यत ।
देव: श्रीकुचकुम्भपत्र रचनाचातुर्यचिन्तामणिः
स श्रेयांसि चरीकरोतु कृतिनां कल्याणकोटीश्वरः ।।१।।

गिरामधीश्वरीं स्मृत्वा स्मेरकाश्मीरवासिनीम् ।
प्रबन्धं जैत्रचन्द्रस्य वच्मि सज्जनवल्लभम् ।।२।।

कल्लाणं विरयंतु वम्महसर[1]ज्जालाउलाणं[2] सया
राउम्मत्तचलंतकंततरुणीदीहच्छदोणिच्छडा ।

RAMBHĀMAÑJARĪ

I

By whom in the form of a boar was upheld the whole earth sinking to annihilation, like a lump of clay on the fore part of the tooth, that God skilled[3] in foliage painting upon the pitcher-like breasts of *Lakṣmī*, the bestower of infinite good, may bring happiness to the virtuous. (1)

Having remembered the goddess of speech, who would fain dwell in Kashmir, I here depict the story of Jaitracandra which is so dear to all good men. (2)

The lustre of the vessel-like eyes of the young damsels bubbling with love[4], agile and beautiful, may bring relief to those tormented with the flames of *Kāmadeva's* arrows.

---

1. P. and R.–शर–.
2. R.–उराणं
3. Literally a *Cintāmaṇi*—thought fulfilling gem, in the art of painting : his acts of painting vie with his imagination.
4. Literally, mad with love.

पंचेहिंपि सरेहि जा विरइया दोदोविभाया दसा
जेहिं अप्पतिहायमत्तफरसा ता तक्खणं निट्ठिदा ।।३।।

नमो नमो पोढ़वरंगणाणं
अउव्वभावाण कडक्खियाणं ।
होऊण पुव्वं विसमं विसंपि
जे तक्खणं हुंति सुहाविसेसा ।।४।।

नमो पोढ़मयच्छीणं अच्छीभायाण सव्वया ।
खणेण जे सुहायंते भुच्चावि विसमं विसं ।।५।।

The stages[1] of pining in love which āre the twofold results of the five arrows[2], vanish at once with only one third of the glance of those eyes. (3)

Bow down to the unique winks of the mature[3] ladies, which though at first like strong poison turn at once into the very essence of nectar[4]. (4)

Bow down to the glances of mature ladies which though having been like poison, at once act like nectar. (5)

---

1. The stages of pining in love are the following ten : longing, anxiety, determination, loss of sleep, emaciation, indifference, shamelessness, madness, fainting and death.

   नयनप्रीतिः प्रथमं चिन्तासङ्गस्ततोऽनु संकल्पः ।
   निद्राच्छेदस्तनुता विषयनिवृत्तिस्त्रपा नाशः ।
   उन्मादो मूच्छा मृत्युरेताः स्मरदशाः स्युः ॥

2. Materially the arrows of *Kāmadeva* are the following five : the red lotus, the *Aśoka*-flowers, the mango flowers, the bunches of *Navamallikā*-flowers and the blue lotus.

   अरविंदमशोकं च चूतं च नवमल्लिका ।
   नीलोत्पलं च पंचेते पंचबाणस्य शायकाः ॥

   With respect to effect they are : maddening, burning, parching, arresting and infatuating.

   उन्मादनस्तापनश्च शोषणः स्तम्भनस्तथा ।
   सम्मोहनश्च कामस्य पंचबाणाः प्रकीर्तिताः ॥

3. Mature in experiences of amorous activities.
4. Meeting having been secured.

(नान्द्यन्ते)

सूत्रधारः ।

नमह नमह लोया देवदेवं तमिक्कं
जणियजगपमोयं पाणनाहं रईए ।
हरिहरपमुहेहिं वंचणातप्परेहिं
किमिह जगमसेसं जं विणा हि मियं व ॥६॥

झाणेण निव्वुइपयं जइ निच्चलेण
ता तन्न अत्थि सुरएवि कहिंपि दूरे ।
कामीण जं रइरसेसु हविज्ज झाणं
जोईसराण न हु तं सिविणेवि मन्ने ॥७॥

अपि च,

जयंतु अन्नुन्नविलग्गचित्ता
जायावई उ गिरिजा हरुव्व ।
घुट्टंति निच्चं अहरामियं जे
ट्ठियावि मच्चंमि[1] सुराविसेसं ॥८॥

(नेपथ्याभिमुखं) कः कोत्र भोः ।

नटः । (पटाक्षेपेण प्रविश्य) आणवेदु अज्जराऊ ।

(At the end of the benediction)

Manager : Men, bow down to that one god, the lord of *Rati*, who brings joy to the world. Pooh, what have we to do with gods like *Viṣṇu* and *Śiva* who would fain deceive us ? The whole world will be extinct without that one god (*viz. Kāmadeva*) (6)

If unflinching meditation brings emancipation, the same is not inaccessible even in coition; the meditation (concentration) that the lovers attain in their dalliances, I suppose, is not attained by the great sages even in their dreams. (7)

And also,

Victorious are the wife and husband, heart of each attached to the other, like Pārvatī and Śiva, who though living in the world of the mortals always drink the *nectar* of the lips, a privilege of the gods. (8)

(Turning towards the tiring room) who is here ?

(Entering) **Actor** : What is your command, my lord ?

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[1] P. and R.–ति.

सूत्रधारः । अद्य मारिष गतप्राये शिशिरसमये दौर्भाग्यविषमविषदावदहनज्वालावलीढामिवावाचीमपहाय सौभाग्यपार्वणसुधांशुमण्डलगलत्सुधासेकसुस्नातामिवोदीचीमालिङ्गति भगवति गभस्तिमालिनि षट्त्रिंशद्राजन्यवंशभालस्थलललामायमानश्रीक्ष्वाकुवंशविभूषणस्य अपास्तसमस्तदूषणस्य अभिनवरामावतारश्रीमन्मदनवर्ममेदिनीदयितसाम्राज्यलक्ष्मीकरेणुकालानस्तम्भायमानवाहुदण्डस्य निजप्रतापतपनतापितानेकविपक्षपक्षक्षोणिपालपालिपरिपालितप्रवरप्रदेयदण्डस्य त्रिभुवनभवनोदरवर्तमानासमाननानाजनवदननलिनविनिर्यदौर्जितोर्जितमूर्त्तिमद्यत्प्रतापतपनयत्कीर्त्तिविस्फूर्तिसंश्रवणसमुद्भूतप्रभूतप्रमोदपूरसंजनितमहास्वेदोदविन्दुनिवहनिषेकशाड्वलितसर्वाङ्गीणगणवितीर्णलोमलतावितानोछ्रायमच्छायातलसुखासीनहरिहरहिरण्यगर्भप्रभृतित्रयस्त्रिंशत्कोटिप्रमाणगीर्वाणगणवितीर्णनिखिलयवनक्षयकरोभवभवेतिप्रवरवरस्य निजभुजपराक्रमातिरेकोद्वासितानेकविपक्षपक्षक्षोणिपालाभ्रङ्कषसौधशिखरशिखासमुद्भूतप्रभूतदूर्वावनचर्वणतुन्दिलोत्सङ्गकुरङ्गस्थगितपार्वणशर्वरीश्वरस्वरूपनिरूपणमात्राद्दशदिक्प्रधावमानमहातिमिरभ-

Manager : Today, my friend, the winter almost coming to an end, the sun embracing the north, bathed, as if it were, with nectar oozing from the full moon of good luck, having deserted the south, licked, as if it were, with the flames of misfortune, we here undertake to play a drama for (the entertainment of) the ornament of the clan of the *Ikṣvākus* (*viz.* king Jaitracandra), the crest jewel of the thirtysix clans of the kings, from whom evils have been driven away, for (the entertainment of) him whose arms are the tethering poles for the she elephant of Śrī Madana Varman's imperial glory, the beloved of the earth, a new incarnation of *Rāma*, whose prowess scorches friends and foes and who supremely deserves their handsome homage on account of protecting them, the thirtythree crores of gods, beginning with *Viṣṇu*, *Śiva* and *Brahmā* seated snugly in the shade of lofty canopies of whose creeper-like hair, grant him the great boon-'be the destroyer of the whole lot of the *Yuvanas*—the creeper-like hair verdant with the sprinklings of perspiration that is due to the delight caused by a universal applaud of prowess and reputation, for (the entertain of) him whose reputation, in the form of the full moon, filling the void with its cool and brilliant rays[1] offered solace to the people

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[1] Literally 'autumnal rays'

रोद्रेकाकाण्डाडम्बरितोड्डामरकुहूकालवालावलोकन चकितचकित जनता[1]परित्राससान्त्वनार्थंतदात्वस्फुट प्रकटितविश्वविश्वोदरंभरिप्रसरिसरत्करनिकरविस्फुरद्यशः सुधाकरस्य प्रचण्डखङ्गदण्डोल्लूनप्रकोपपावकामूलज्वलत्त्रिशूलप्रहरणप्रहारव्रणविवरोच्छलच्छोणिताच्छधारोत्पतदनेकविन्दुसंदोहोद्भिद्यमानदनुजभटकोटिप्रकटमुण्डमालाग्रथितोरुरुण्डमालालंकरणविराजमानवक्षःस्थलनिरीक्षणसंजायमानप्रमोदपूरपुलकिततनुश्रीचर्ममुण्डाप्रभृतिनवकोटिकात्यायनीजनातुच्छपुत्रवात्सल्यसमसमयोदीर्यमान जयजयेतिशब्दप्रघोष पल्लविताम्वर गह्वरस्य

शशिवदनस्य प्रतिमदनस्य प्रवरपदस्य प्रहृतमदस्य ।
स्फुरदुदयस्य प्रथितदयस्य स्फुटनय[2]स्य प्रकटनयस्य ॥

अप्रतिमल्लप्रतापश्रीमन्मल्लदेवतनुजन्मनः सतीमतल्लिका श्रीचन्द्रलेखाकुक्षिशुक्तिमुक्तामणेः सकलराजमुकुटमणेः भवानीभुजाभोगभूषाभुजंगभगवद्भा-

bewildered with the sudden spread of deep darkness[3] in all directions with the full moon coming to a halt on account of the deer in its disc getting too plump with the grazing of the grasses that sprung on the tops of the sky-scrapers of monarchs defeated and driven away with his enormous might; for (the entertainment of) him who has caused the void to be filled with the utterances—'be victorious, be victorious' from the nine crores of *kātyāyanīs* with *Śrī Carmamuṇḍā* as their chief—the *kātyāyanīs* being inspired with great fillial affection seeing their garlands of heads and big bodies of the demons with wounds, dripping blood, inflicted with the fierce sword and the trident (of the king); for (the entertainment of)

him whose face is like the moon,
who is a match for *Kāmadeva*,
who holds a lofty position yet has no haughtiness,
whose prosperity is on the ascendence,
whose kindness is celebrated and
whose polity is open and above board;

for (the entertainment of) the son of Śrī Malladeva whose prowess had no match; for (the entertainment of) the pearl from the oyster cell in the form of the womb of

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1. P. जनित, R. T. जनता. 2. R. नयनस्य.
3. Literally 'the darkness of the new moon's day.'

ललोचनशिरोऽर्चनार्थंसुरसंचारितसरोजराजिविगलन्मकरन्दबिन्दुसंदोहायितभगवत्पुराणपुरुषकरकमलाङ्गुलिकीलिकाग्रनस्योतीकरणप्रवृत्तमहाव्यथाव्याकुलकालियाह्वकरालकालव्यालविलोचनस्रवदश्रुधारायितगङ्गायमुनास्रोतस्विनीयष्टिद्वयमन्तरेण रिपुमेदिनीदयितदत्तदैन्यसैन्यसागरवरं प्रचालयितुमक्षमत्वात्पङ्गुरितिप्राप्तगुरुविरुदस्य श्रीमज्जैत्र चन्द्रनरेश्वरस्य शरत्समयसमुदितपार्वणशर्वरोश्वरप्रसरिसरत्करनिकरवर्करसंपर्कसंक्षुभ्यत्तरक्षीरसागरविलोलकल्लोलमालानुकारिणो[1] यशोभरस्य कर्णातिथिकरणप्रवृत्तप्रभूतप्रमोदपूरादिवनटत्पशुपतिच्छुटद्विकटजटाजूटविगलितायाः श्रीमद्भगीरथसंततेः स्वर्गमनसोपान श्रेणीयमान रङ्ग-तरङ्गपरंपरायाः भगवत्या हरशेखरायाः प्रवाहेनपवित्रितपर्यन्तभूप्रदेशस्य अविश्रान्तविश्राणितप्रभूत पुष्पफलपल्लवादिदानसंजनितस्फारपरोपकारव्यापारपुण्यनैपुण्यादिव दिवमनुसरद्भिरभ्रंकषशाखाशतशिखरैस्तरुप्रकरैर्वलयितस्य स्वर्गच्युतानां सुकृतवतां शेषसुकृतेनेव भुवमुपागतस्य स्वर्गलोकस्यैकखण्डस्येव श्रीकाशीतीर्थराजस्य विभोः श्रीविश्व-

Śri Candralekhā, excellent among the virtuous ladies; the crest jewel of all the kings; for (the entertainment of) him who on account of his inability to hold his sea-like army is known as *Paṁgu,* the army which inflicted misery upon the kings between the two branches of the Ganga and the Jamuna—the branches which are like the tears flowing from the eyes of the serpent called *Kāliya* when the latter's nose was pierced for applying nose-ring by Lord *Viṣṇu* with the stake of his finger like the mass of smell emitted from the lotuses offered to lord *Śiva* by the gods—*Śiva* who acts as a paramour in decorating *Bhavānī* with the circle of his arms; for (the entertainment of) the king Śrī Jaitracandra, whose reputation resembles the waves of the milky ocean when it is touched in sport with the rays of the antumnal full moon; for the entertainment of good men who have come here from different countries and settlements for the *Yātrā* of Śrī *Viśvanātha,* the lord of the holiest place *Śrī Kāśī,* a piece of land sanctified with the flow of the Ganga whose waves furnish scales for the sons of *Bhagīratha* for ascending the heavens and which flew down as *Śiva* danced as if thrilled with hearing (the king's reputations) and his locks dangled, encircled with lofty trees aspiring to touch the

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1. R....मालानुकारि.

नाथस्य पवित्रयात्रायं चतुर्दिगङ्गनालिङ्गन प्रमुदितनानादेशसंनिवेशेभ्यः समागतानां सज्जनजनानां मनोविनोदाय कमपि प्रवन्घमभिनेतुं प्रतिजानीमहे ।

नटः । सुहापिहाणविसमयरविसकुम्भाणं व वयणमत्तमिट्ठाणं हियग्रदुट्ठाणं महो[1]च्चसिलु[2]च्चयाणं व विप्फुडकूडाणं नडविडाणं नाणारायकुमाराणं कहाकहाणगादिसंसवणसूलाकिदकन्नाणं कहमेसि रंगं उप्पाइउं पहवेदि भयवं ।

सूत्रधारः । (किमपि स्मृत्वा) हुं ।

(उच्चैः प्रकाशम् शार्दूलविक्रीडितसट्टकबन्धमधिकृत्य ।)

जो इक्खागनरेसवंसतिलओ रूवेण जो कामिणी,
सव्वंगप्पसरंतपीइजणगो कामुव्व कामं सया ।
दाणेणं वलिभोयविक्कमकहानिव्वाहगो नायगो,
सो एसो जयचंदणाम ण पहू कस्सासये पीइदो ।।९।।

अस्यैव जैत्रचन्द्रनाम्नो नरेश्वरस्य नलनृपस्येव धीरललितगुणोत्तरस्य दामोदरस्येव

clouds on account of their great merits earned with the offerings of flowers, fruits and leaves etc., turned into a piece of heaven with the remaining merits of those descending from the heaven.

Actor : But how can you amuse these whose ears are aching with the tales of different princes, told by such actors and voluptuaries[3] as are like heaps of rocks with their tops invisible and enigmas[4] incomprehensible, sweet in speech alone, pots filled with poison yet having necter as cover.

Manager : (*remembering something*) Aye !

(*aloud adopting the Śārdūlavikṛdita Saṭṭaka metre*)

He is the hero named Jayacandra, who is like the sandal mark on the forehead in the clan of the *Ikṣvākus*; in comeliness who is always like *Kāmadeva*, breeding at will all-pervasive desire in women; in charity who has demonstrated the tales of *Bali*, *Bhoja* and *Vikrama*. Then to whom can't he bring pleasures ? (9)

Presenting the essentially amorous story of this king named Jaitracandra, in chivalry like king *Nala* and like

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1. P and R मऊ—
2. P and R शिलु
3. Viṭa.
4. Kūṭa : peak and also enigma.

नानावराङ्गनाङ्गभोगप्रसङ्गरङ्गितानङ्गरससरित्परिस्फुरत्तरङ्गस्य शृङ्गाररससारनिबद्धं प्रबन्धमाविर्भाव्यन्तस्तेषां रङ्गमुत्पादयितुं प्रभवामः । यतः

सुकईहि सन्निबद्धा जहुत्तगुणनायगा पसन्नपया ।
कस्स न हरन्ति हिययं वरप्पवन्धा मियच्छिव्व ॥१०॥

नटः । सच्चं सच्चं सुकइकत्तिया पवन्धा छेयाण[1] मणोविणोयगा चिरयालपवट्टगा य हवन्ति न अन्ने ।

यदो,

जं दिट्ठं सुकईहि सारसरसं छेयाण पीइप्पयं
थोवं जेव हवेदि चिट्ठदि चिरं कव्वं रसालव्व तं ।
जं गीयाइ पुणो हविज्ज सुवहुं चिट्ठिज्ज थोवं पि तं
कालंचिब्भडियाफलुव्व सुकरं लोएहि सव्वेहि वि ॥११॥

अन्नं च

कविणह अक्खर गुंफणिण महिलण थोर थणेंहि ।
अन्नति रसहथवक्कड छइल्ल छलिच्चजहिं जहिं ॥१२[2]॥

Dāmodara causing the stream of the sentiment of love to ripple in his sport with different beautiful women, we shall be able to amuse them; for,

Who can't be charmed with good works of art composed by good poets, having suitable heroines and the merit called clarity[3] or with beautiful virtuous and placid women brought closer by good procuresses ? (10)

Actor : Indeed, the works of good poets alone prove a constant source of amusement to the clever audience. It has been said,

The works of good poets sweet and significant which can amuse the clever, though a few in number last long like mangoes. Those works again which abound in lyrics etc. are many and they are also easily available to the masses; but like the fruits of *cirbhaṭikā* they are consumed in a short while. (11)

And also,

The poets with their composition of letters and the women with their ponderous breasts impart pleasure to

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[1] P. छयलाण [2] R. omits this verse-

[3] *Prasāda.*

ता पगासउ भयवं को नाम जगज्जणमणोविणोयगस्स तारिसस्स पबंधस्स सग्गमग्गे सरसियसंभवस्स सोयरो ।

सूत्रधारः । (तदर्थं सट्टकमाश्रित्य)

छब्भासासुकवित्तजुत्तिकुसलो जो सारदादेवया-
दिन्नप्पोढवरप्पसायवसओ रायाण जो रंजगो ।
जो पुव्वाण कईण पंथपहिओ एयस्स सो कारगो
विक्खाओ नयचंदणामसुकई नीसेसविज्जाणिही ॥१३॥

अन्नं च

कप्पूरमंजरी जह पुव्वं कविरायसेहरेण कया ।
नयचंदकई विरयइ इन्हि तह रंभमंजरिं एयं ॥१४॥

कप्पूरमंजरी कह रंभामंजरी (ए) न अधिययरा ।
कप्पूराउ न रंभा रंभाओ जेण कप्पूरो ॥१५॥

speech and hand; here the clever ones too are (likely to be) deceived. (12)

Then let my master announce the name of the author[1] (creator) of that work capable of bringing universal amusement.

Manager : (*adopting a Saṭṭaka to that effect*)

He is the reputed author of this work, the good poet Nayacandra, the master of all the branches of learning,—who with the boon granted by the goddess of learning, is skillful in composing in (all) the six[2] languages, who amuses the kings and who follows the paths of the ancient poets. (13)

And also,

As in the past *Karpūramañjarī* was written by Rājaśekhara, so now (on the same lines) the poet Nayacandra writes this *Rambhāmañjarī*. (14)

Why shouldn't *Karpūramañjarī* exceed (in merit) the *Rambhāmañjarī*? [Do you ask this? It can't for] One can't get

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[1] Uterine brother of the creator in the matter of creation or composition of poetry.

[2] Sanskrit, the four Prakrits (*Mahārāṣṭrī*, *Śaurasenī*, *Māgadhī* and *Paiśācī*) and *Apabhraṁsa*.

नटः । ता किं एयारिसो वि अच्चब्भुओ कविराओ अत्ताणं वण्णयिदुमुदासिवं व भजंतो संभावीयदि ।

सूत्रधारः । नहि नहि स खल्वात्मानमुपश्लोकितवानेव ।

यथा,

पीत्वा श्रीनयचन्द्रवक्त्रकमलाविर्भाविकाव्यामृतं
को नामामरचन्द्रमेव पुरतः साक्षान्न कुर्याद्ध्रुवम् ।
आदावेव भवेदसावमरता चेत्तस्य नो वाधिका
दुर्वारः पुनरेष धावतुतरां हर्षंभ्रमश्चेतसि ॥१६॥

कार्यात्कारणसंविदं विदधते नैकान्तमुत्सृज्य य-
त्त्तेषामिव नोपि कर्हिचन किं चेतश्चमत्कारकृत् ।
नैवं चेन्नयचन्द्रसूरिसुकवे[1]र्वाणीं विधायामृतं
श्रीहर्षं तमथामरं तमपि तत्किं संस्मरेयुर्वुधाः ॥१७॥

Rambhā (a banana tree) from *Karpūra* (camphor) whereas one can get *Karpūra* from *Rambhā*. (15)

Actor : Then, why even such a great poet seems to be indifferent to describing himself ?

Manager : No, no; he has described himself as follows:

Who does not visualise the poet Amaracandra, having drunk the nectar of poetry from the lotus-like mouth of Śrī Nayacandra ? If immortality[2] comes first in the former's case the same is not denied to the latter. Moreove (in case of the latter) a doubt that he is the very Harṣa comes fast upon our consciousness. (16)

Giving up the theory of Non-Absolutism some people hold that from effects the ultimate cause can be traced—we are not taken in like them, nor the nectar-like poetry of Nayacandra yields to this theory. Are the wise, reading the poetry of Nayacandra, reminded of Śrīharṣa or Amaracandra?[3] [No, they are not.] (17)

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1. R सुगुरो
2. *Amara (tā).*
3. Nayacandra has been inspired with the poetry of Śrīharṣa and Amaracandra. But readers do not trace his poetry back to its source.

नयचन्द्रकवेः काव्यं रसायनमिहाद्‌भुतम् ।
सन्तो मुदन्ति[1] जीवन्ति श्रीहर्षाद्याः कवीश्वराः ॥१८॥
लालित्यममरस्येह श्रीहर्षस्येव वक्त्रिमा ।
नयचन्द्र कवेः काव्ये दृष्टं लोकोत्तरं द्वयम् ॥१९॥

नटः । ता किं पयोजणविसेसं पडिवज्जिय एस सट्टयप्पबंधबंधप्पारंभो ।

सूत्रधारः ।

इक्खागूण नरेसवंसतिलओ सो जेतचंदप्पहू
जुत्तीए परिणीय सत्तघरिणी रूवेण जा अच्छरा ।
एयाणिं भविदुं जहुत्तविहिणा भूमण्डलाखंडलो
रंभं तं परिणेदि अट्ठमतियं एयम्मि सट्टे वरे ॥२०॥

(नेपथ्ये)

सरिद्वरायामिह मज्जतां नो
जैत्रं तदैन्द्रं पदमस्ति दूरे ।
प्रेङ्खादिपर्यङ्कविमानवासा
रम्भादयो यत्र च भोगपात्रम् ॥२१॥

The poetry of Nayacandra is verily nectar in this world of the mortals. The good readers rejoice and the great poets like Harṣa etc. continue to live in it. (18)

There is sweetness in Amara and eloquence in Harṣa; but in the poetry of Nayacandra one gets a unique blending of the two. (19)

Actor: Then, with what special purpose did he set out to write *Saṭṭaka* ?

Manager: The sandal mark on the forehead in the clan of the *Ikṣvāku* kings, lord Jaitracandra, having artfully managed to marry seven wives like divine damsels, here in this *Saṭṭaka*, weds the eighth Rambhā, to become the overlord[2] of the whole world (as forecast by the astrologers). (20)

(*In the tiring room*)

For those dipping in the great river of the world, Jaitra, who rests in the swinging cots and enjoys the ladies Rambhā and others, is not far removed from the position of the *Indra*. (21)

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[1] P. and R. सुदन्ति.

[2] Literally, *Indra*.

(इति ध्रुवां श्रुत्वा) अहो प्रक्रान्तमेव नर्तकैः। अनन्तरकरणीयं संपादयामः।

(इति निष्क्रान्तौ)

प्रस्तावना

भाले कस्तूरिकायास्तिलकमथ वहन्कर्णपूरं च कर्णे
ताम्बूलं वक्त्रपद्मे वपुषि मलयजालेपनं शैत्यकारि।
पश्यन्नृत्यं पुरस्ताच्छ्रवणसुखकरं स्फीतगीतं च शृण्व-
न्निन्द्रोऽयं जैत्रचन्द्रो जनयति न दृशोः कस्य दृष्टः प्रमोदम् ॥२२॥

अपि च

केशा मोरकलावविब्भमहरा वत्तं ससंगोवमं
कंठो वेणुविलासवासवसई वाहू मिणालाकिदी।
लावण्णं मलयाचलद्दुमरसो नीलुप्पले लोयणे
किं किं रम्मयरं न जेतपहुणो दिट्ठं मणोपीइदं ॥२३॥

जरि पेखिला मस्तकावरी केशकलापु।
तरि परिस्खलिला मयूरांचे पिच्छप्रतापु ॥

(*Having listened to this Dhruvā*) Well, the dancers have already begun; let us go and perform the next acts. (*Exeunt*)

[*End of the Prologue*]

With a musk-mark on the forehead, wearing ear-rings, having betel in the lotus-like mouth, and upon the body a cool unguent of sandal, seeing dances performed before him and hearing sweet and rich music sung out to him, to whom this *Indra*, Jairacandra, thus seen, doesn't give delight to the eyes ? (22)

And also,

The hair bearing the semblance of the tail-feathers of the peacock, the face like the moon, the throat an abode of the sweet notes of the flute, the arms like the lotus stems, the lustre of the body like the sandal paste and eyes like lotuses, what limb of king Jaitra is not comely and pleasing ? (23)

If the mass of hair on the head is seen, the tail-feathers of peacocks lose their splendour. If the lock of hair falls within the ken, a row of black bees is visualised. If the broad

जरि नयनविषयू केला वेणीदंडु ।
तरि साक्षाज्जाला भ्रमरश्रेणीदंडु ।।
जरि दृग्गोचरी आला विसाल भालु ।
तरि अर्द्धचंद मंडलु भइला ऊर्णायुजालु ।।
भ्रूजुगल जाणु द्वैधीकृत कंदर्पचापु ।
नयननिर्ज्जितु जाला खंजनु निः प्रतापु ।।
मुखमंडलु जाणु शशांकदेवताचे मंडलु ।
सर्वांगसुंदरता मूर्तिमंतु कामु ।
कल्पद्रुम जैसे सर्वलोक आशाविश्रामु ।।

(इति बन्दिवृन्दैः सप्रश्रयं प्रस्तूयमानः प्रेङ्खापर्यङ्कोत्सङ्गनिषण्णस्ततः प्रविशति श्रीजैत्रचन्द्रो नाम महीमहेन्द्रः । देवीसखी विदूषकपुरोहितादिः कियान्परिच्छदश्च ।)

रूपेण साक्षाल्ललिता घृताची
भाना सची कल्पलता मघोनो ।
राजीमती मेनकया समा सा
तिलोत्तमा मन्मथमञ्जरी च ।।२४।।

अनङ्गलेखा गदिता सुकेशी
सप्तोर्वशी चैव वसन्तसेना ।
कर्पूरिका राजवधू सखी सा
विदूषको रोहक नामधेयः ।।२५।।

forehead is seen, the half disc of moon is covered with woolly fur. The two brows are as if the bow of *Kāmadeva* broken into two. Conquered with the eye, the glory of the *Khañjana* bird wanes. The face is as if the moon. In his comeliness of all the limbs he is as if the *Kāmadeva* in his form. He is like the wish-fulfilling tree where wishes of all the people find their resting place. (24)

(Thus reverentially praised by the bards, enters king Jaitracandra, seated in a swinging cot; the queen, queen's friend, the jester, the priest etc. and some ordinary members of the retinue also follow him).

In beauty Lalitā is *Ghṛtācī* herself, Bhānā is *Sacī* and Kalpalatā is *Maghonī*; that Rājimatī is like *Menakā* and Manmathamañjarī is *Tilottamā*; that one called Anaṁgalekhā is *Sukeśī* and the seventh Vasantasenā is *Urvaśī*.

(इति सर्वे परिक्रम्य औचित्यस्यानतिक्रमेणोपविशन्ति)

राजा । (परितो विलोक्य)

गीतं शुचि प्रौढवधूविनोदा
वाचां विलासाः सरसाः कवीनाम् ।
पुण्यं च तारुण्यमृतुर्वसन्तः
संसारसारं ध्रुवमेतदेव ॥२६॥

(इत्थंतरम्मि अंबयसिहरे महमहियमंजरिसणाहे ।
परहुयवहूयरडियं कुहूकुहूमहुरसद्देण) ॥२७॥

देवि, काश्यपकुलप्रदीपनन्दने अस्मद्विलोचनानन्दने विकसितविविधकुसुमप्रकरपरिमलसुरभेः सुरभेः समारम्भेण वर्द्धाप्यसे ।

एदे दे मलयाचलाग्रो-पवणा वायंति सेयापहा
विल्लंति द्दुमपल्लवा नवनवा कंदप्पभल्लीनिहा ।
गुंजंता महुरं भमंति भमरा रुक्खाओ रुक्खंतरं
संपत्ता सुरही महीवरवहूसोहग्गवित्थारगा ॥२८॥

Karpūrikā is the friend of the queen and the jester is Rohaka. (25)

(*All move on the stage and occupy their proper seats*).

King : (*Looking all around*)

Good music and sport with unhesitating wives, sweet speeches of poets, pleasant youth and the spring season, these alone are the essence of world (worldly life). (26)

(In the meantime she-cuckoos cooed sweetly on the top of the mango tree having sweet-smelling blossoms.) (27)

My royal consort, joy of (your father) the glory of Kaśyapa's family, with lots of flowers in bloom, with pollens and sweet smells, you are congratulated with the setting in of the spring.

These breezes from the *Malaya* mountains are blowing which take away the sweat. The newly sprung branches of trees are moving like darts of *Kāmadeva*. Buzzing sweetly, the bees move from tree to tree. The spring which enhances the beauty of the good bride Earth, has set in. (28)

देवी वसन्तसेना । देव ! लाहणे पडिलाहणं खु ओचिदीमंचदि, नमुक्कारे पडिनमुक्कारो पडिभादि । ता अहंपि पडिवद्धावियापर्यंवि पडिवत्तुमिच्छामि ।

राजा । देवि शशाङ्कसखि, स्वैरं । किमत्र प्रष्टव्या वयम् ।

देवी वसन्तसेना ।

ते नूणं न वुहा भणंति मयणं वीरं वसंतेवि जे
पंचेसुं सिसिराइयेसु वि जहा लोयप्पवाहट्ठिया[1] ।
गीयं पुप्फभरा पिकज्झणि करा चंदस्स चित्ताणिलो
जेउं तस्स पवट्टियस्स भुवणं सव्वेवि इम्हं सरा ॥२९॥

अन्नं च,

इक्को वसंतसमओ अन्नं जइ फुल्लिया अहं जाई ।
इयराओ वल्लीओ ता मुणिही को वराईओ ॥३०॥

इय चिंतिऊण चित्ते मन्ने एसा न फुल्लइ वसंते ।
अहवा निच्छिद्दसगुणे परच्छिवंतो न महमहई ॥३१॥ (युग्मम्)

Queen Vasantasenā : It is proper to return present and greeting. So I also wish to congratulate you in my turn.

King : My royal consort, a friend of the moon, as you please. Are we to be asked for permission in this regard ?

Queen Vasantasenā :

Those, who, following the common people, designate *Kāmadeva* as the five-arrowed god even in spring as in winter *etc.*, are surely not wise, for, music, blossoms, cuckoo's notes, rays of the moon and the vernal breezes are all his arrows, who (in this season) is determined to conquer the whole world. (29)

'In the first place, it is the spring season, and then, if even I burst into blossoms, who will care for other flowers?' thinking like this, I suppose, this jasmine does not blossom in spring. Or, sure of its virtues, it does not flower (in spring) getting envious of others (as other flower-plants do). (30, 31)

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[1] P. and R लोयप्पभाहट्ठिया ।

(नेपथ्ये) वैतालिकयोरेकः ।

जय भरहरायकुलजणियसोह ।
जय दूरविवज्जियदोहलोह ॥
जय माणिणिमाणपभंगदक्ख ।
जय मग्गणवंच्छियकप्परुक्ख ॥
जय रूवविणिज्जियमयणदप्प ।
जय अरिसिरिनिम्मिअअसिभंडप्प ॥
जय राईमईरयभोयइंद ।
जय जय ललिताकुमुइणी चंद ॥
जय सरससरोरुहसरसपाय ।
जय जयतचंद रायाणराय ॥

सुहाइ भोदु देवस्स सुरहिसमारम्भो । यदो,
तं जुत्तं विहिणाऽतणू विरइओ जं कामवीरुन्नहा
आकन्नं सतणू स पूरिय सरा मुञ्चिज्ज इन्हि जइ ।
मुंच्छिज्जा सयलं पि ता तिहुयणं उम्मत्तदेवासुरं
इक्कं ताव विसं तओवि मिलिदं तिल्लेण किं वन्निमो ॥३२॥

राजा । (प्रमुदितसर्वाङ्गः) प्रिये, वसन्तसेने नाहं वर्द्धापकस्तव, नापि

(*In the tiring room*) **One of the Bards:** Victory to you who have brought glory to the royal family of *Bharata*, and set aside malice and greed. Victory to you, the wish-fulfilling tree for the beggars. Victory to you who have smashed the pride of *Kāmadeva* with your comeliness. Victory to you who have struck with your sword upon your enemy's head. Victory to you indulgent lover of Rājīmatī, the moon for lily-like Lalitā. Victory to you Jayacandra, king of kings. May this spring season bring joy to you. For,

It is proper that the creator made the hero *Kāmadeva* formless; otherwise, if he (having form) would have shot his arrows stretching the bow-string to his ears, all the gods and demons would have been maddened with love and the whole creation would have been deluded: as the saying goes—in the first place poison, then mixed with oil, what shall we say about it? (32)

King: (*joyfully*) O my royal consort Vasantsenā, neither am I your congratulator nor you mine. But this

त्वमपि वर्द्धापिका मम । किंतु आवयोर्वर्द्धापकः परमहंसो नाम एष मङ्गलपाठकः । सत्यमेव वर्णयन्ति बुधाः वसन्तोऽयमृतुराज इति । यतः,

अन्नेवि हुंतु उइओ सरसा[1] परं ते
एयेण णो सुरहिणा सिविणेवि मन्ने ।
वायंति जत्थ रयसेयभरं हरंता
चित्ताणिला मयंणपावगवोहदक्खा ॥३३॥

देवीवसन्तसेना ! (अत्यच्छवस्त्राच्छादितगात्रा ईषच्चन्दनद्रवोपलिप्ताभ्यां स्तनाभ्यां मलयानिलस्य स्पर्शमुखमनुभवन्ती ।) देव ! अवितहं जदेवं परं वसंतस्स उईरायत्तेवि सोहग्गसारवन्नणा मलयाणिलस्सेव पडिहादि । यदो,

पत्ता जे मलयाचलस्स महता कट्ठेण पिट्ठे पुरा-
रोहेऊण कहंपि इत्थ पवणा पत्ते वसंतूसवे ।
ते इन्हिं घणलित्तचंदणवहूपीणत्थणे चारिणो
मन्नंते मलये पुणोवि अचिरा संपत्तुमारोहणं ॥३४॥

bard named Paramahaṁsa is really the congratulator of both of us. Indeed, as the wise say, this spring is the king of seasons, for,

Other seasons may be sweet, but never, I suppose, sweeter than this spring in which the vernal breezes, capable of taking away the sweats caused in amorous activity and (at the same time) skilled in enflaming the fire of amorous desires, blow. (33)

Queen Vasantsenā : *(dressed in shining white clothes, thrilled with the touch of vernal breezes on her breasts painted with sandal-paste)*

My Lord, it is true indeed, but though spring is the king of seasons, it seems proper to describe the essence of beauty that belongs to the vernal breezes, for,

The breezes had once with difficulty climbed the *Malaya* mountains; now the spring having come, they again enjoy the same sort of climb, but easy this time, while moving on the breasts of women painted with sandal-paste. (34)

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[1] R. सरिसा.

विदूषकः । भो भो तुम्हे सव्वेवि कईसरत्तणे दक्खत्तणे अत्ताणं वण्णध, उत्ताणा होध । परं जाणामि जइ मं वज्जिय कोवि कूडक्खरमत्तमवि जाणादि । अकहिओवि अभासमाणोवि जइ किंचि कूडक्खरविउ ता इक्कुच्चिय अहं । (हृदये हस्तं ददत्पुलकिततां नाटयन्) जस्स मे पाणवल्लहाए पियामहो पण्डियाणं पुत्थयवाहमाणाणं वयल्लाणं आवालत्तणेऽहिगमओ विचारगे आसि ।

चेटिका । (करतालिकादानपूर्वकं अट्टट्टहासकं कृत्वा) अहो पारंपज्जेणेव पवट्टिदा तुम्हाणं कुले विज्जा । ता तुह वि कूडक्खरविउत्ते किमच्चरियं ।

विदूषकः । (सक्रोधं भृकुटीं ललाटेनालिङ्गितां कुर्वन्) हा चेटियापुत्ति, घट्टवहुघुत्ति, अम्हे एयारिसा मुक्खा जाया जं चेडिये[1], तुवंपि उपहससि । (दास्याः अधिशिरो हस्तं प्रसारयन्) पडउ पडउ एयस्स हत्थस्स तले अयालिया विज्जू । अन्नं च, नडणरोवभुत्तमुत्तसुरापुडपत्तलिहणसुणहरसणासणाहिरसणे ! पडिसुन्नदेउलकोणरच्छाअंकिदपिट्ठवसणे अणेगखिगजणउव्वासियरसणे ! नाणस्य सारं पच्चओज्जेव । किं सूरस्स दंसणाहिगमे जोईक्कंतरं गवेसीयदि ।

Jester : You all boast of your skill in poetry and take pride. But, come, let me know if any of you knows the secret letters; though never boasting, I alone know them (*dancing with joy with his hand upon his chest*) I (alone know them) whose grand father-in-law herded the oxen who bore the books of scholars.

Maid : (*laughing loudly and clapping her hands*) Really learning in your family is traditional. No wonder, you are acquainted with the secret letters.

Jester : (*angrily contracting brows*) You slave-girl, hugged by many a rogue, are we such fools as might be ridiculed by you too. (*Spreading the palm of his hand upon the maid's head*) let a bolt from the blue fall under this hand; moreover,

O thou, who hast the tongue like the dog's, licking the lotus-leaf cast aside by actors after having drunk wine in the same, whose garment is soiled on the back with the ashes of some corner of the deserted temple, whose girdle has been taken off by many voluptuaries (at different times). Proof of knowledge is direct realization. Do they look for some other luminary for seeing the sun ?

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[1] P. and R. चेडियावि.

कर्पूरिका । (उद्यन्तं शशाङ्कं संभाव्य) जुत्तं जेवेदं । ता वण्णय नहोमंडलमंडणं उइयंतं ससंकमंडलं ।

विदूषकः । तुह दासीए पुरओ वण्णइस्सं ? हा हा उव्वसीभूदं असेसंपि जयं ? किं रयणं कत्थवि गामे विक्कीयदि ? किं मालईकुसुमं डब्भरज्जूए गुम्फीयदि ? अत्तणो सामियस्स देवस्स देवियाए य पुरदो उत्तीए अइउत्तीए अत्तणो किदं कव्वयुगं भणियस्सं । सा मुद्दा जा जक्खिणिदिट्ठीए पाडीयदि ।

(इत्युक्ति पूर्वं राजाग्रे पठति ।)

नक्खत्त अक्खयसणाहतले विसाले
थाले हिरम्मणिमए दिसिदेवियाए ।
अंकच्छलेण तिलतिल्लगुडंसयुक्तो
चंदो विभादि गयणे वलिरुड्डियव्व ॥३५॥

कर्पूरिका । एसा उत्ती !

विदूषकः । (तद्वचनमनाकर्णितमिव कृत्वा देवीमनुसंधाय)

सच्चं भणामि मह पाणहिया मुहेण
जित्तस्स दुक्खभरओ अइपंडुरस्स ।
जुत्तातवस्स उवमा ससिणो किमन्ने
मुद्धा भणंति अहलं वहु वग्गजालं ॥३६॥

Karpūrikā (Maid) : (*pointing at the rising moon*) Well indeed, then describe the moon ascending in the firmament.

Jester : Shall I describe before you, a slave-girl ? Has the entire world been empty ? Is the gem ever sold in a village ? Are the flowers of *Mālatī* strung in strings of grass ? I shall recite before my master, the royal consorts, my two poems containing (imaginative) expressions and hyperboles. That indeed is a true charm which evades the wicked eye of the *yakṣiṇī*. (*Saying this recites before the king*)

In a big plate of gold and gems, having the stars as the grains of rice, the moon, with his mark as black sesamum seeds, oil and molasses, seems to be a sacrifice thrown by the deity of the direction. (35)

Karpūrikā : This is imaginative expression !

Jester : (*turning a deaf ear to her, recites to the queen*)

Truly, vanquished by the face of my beloved, and therefore turned pale, the poor moon deserves to be compared

कर्पूरिका । (करतलचालनेनोपहासाभिनयं नाटयंती) देव, नियपाणहराए रक्खसियाए बब्बरियाए वयणेण[आ]तवस्स पराजयेण वब्बरियाए मुहस्स गोरत्तणसुंदरत्तणसूयगेण महज्झणिणा एसा अइउत्ती ।

विदूषकः । (अर्द्धांगोल्लासितत्वेनाभिमानाभिनयं नाटयन्) ता भणसु तुमं कुत्ती ।

देवी वसन्तसेना । सहि कप्पूरिए, अम्हाणं पुरओ जं किंपि भणसि परं पंडिच्चस। परिक्खा एरिसाणं महापंडियाणं कूडक्खरविऊमयल्लिगाणं ज्जेव अग्गदो संभावीयदि । सुवण्णस्स महग्घदा कस्सवट्टिए पव्वट्टणेण । ता भणसु तुमंपि अत्तणो किदं किंपि अउव्वं ससंकवन्नणाकव्वं ।

कर्पूरिका ।

चंदो विभादि निसिवारविलासिणीए
मुत्ताहलं व अरहट्टविवट्टमाणं ।
अंकच्छलेण गुणवट्टणमग्गरंध-
सेसावगासउवदंसियभूविलासं ॥३७॥

with the sun, none else. Yet the fools pile up empty words (in describing the moon). (36)

Karpūrikā : (*ridiculing the jester with the movement of the palm of her hand*) My lord, this is hyperbolic expression indeed, having great implications. It implies the fairness and beauty of his beloved's, the *Rākṣasī* Barbarikā's face which surpasses the sun !

Jester (*Winks and shows pride*) Well then speak, thou cur ! (bring out your bad expressions).

Queen Vasantasenā : My frind Karpūrikā, you speak out whatever you please before us, but your merit can be assessed only before such learned man, the esteemed master of the secret letters. Quality of gold can be ascertained by turning it on the toch-stone. So read out some of your unique descriptions of the moon.

Karpūrikā : (*reads*)

The moon shines like a pearl of the damsel of night turning on a wheel; its mark is the movement of her brows, seen through the hole meant for the thread.[1] (37)

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[1] The conceit does not seem to be clear.

राजा । देवी वसंतसेने, कर्पूरिका कर्पूरिकैव ।

विदूषकः । हुंतु कप्पूरिया कप्पूरिया परं रोहगो रोहगुज्जेव ।

राजा । (हसित्वा) सत्येनैव गर्वोद्धुरा भवति कर्पूरिका यस्याः कवित्वमीदगर्थगम्भीरं यदवगाह्यमानं मर्मवेधितया धूनयतितमां महाकवीनामपि क्षणं शिरांसि । यदुक्तम्,

किं कवेस्तस्य काव्येन किं काण्डेन धनुष्मतः ।
परस्य हृदये लग्नं न घूर्णयति यच्छिरः ॥३८॥

देवी वसन्तसेना । महाराय, न खलु अज्जत्तणिज्जेव सुकइत्तणे एयाए पइट्ठा । महाकइणं पवत्ताए गणणाए एयाओज्जेव पढमं रेहा कविचक्कचूडामणित्ति । केणावि न माणिदा ता किं । तं क्खु तस्स वालिसत्तं ज्जेव ।

विदूषकः । ता फुडं ज्जेव किन्न भणीयदि रोहगो मुक्खाणं सिरस्सेहरुत्ति । (किमपि विचिन्त्य शिरो धुन्वन्) आः कथिदं ज्जेव मह इहि राउले आगच्छंतस्स जं जीवियव्वहरे एयम्मि राउले ण कोवि तारिसो जो तुम्हाणं गुणमाहप्पं जाणेदि ।

King : My royal consort Vasantasenā, Karpūrikā is really Karpūrikā.

Jester : Maybe Karpūrikā is Karpūrikā but Rohaka also is Rohaka.

King : (*Smiling*) Really pride becomes Karpūrikā[1] whose poem has got such depth of meaning that great poets too, trying to fathom it, ponder for a moment on account of its quality of touching the core. It has been said,

What to do with the poem of a poet or an arrow of the archer which, when it has gone to the heart of others, does not make the head reel. (38)

Queen Vasantasenā : My lord she is reputed not only among the modern poets, but in course of counting the great poets (of all times) her name comes first. She is the crest-jewel of all the poets. What of that, if somebody did not accept it, that only shows his foolishness.

Jester : Then why don't you say straightway that Rohaka is the crest jewel of fools. (*Thinking and beating his head*) Oh, I was told when coming to this royal family that

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[1] It is quite fit that she prides herself upon her poetry.

दासीओ अग्घीज्जंति, दासीओ पूइज्जंति। उत्तमाणं महावम्हणाणं तुम्हारिसाणं कईसराणं कइत्तरहस्सं ण कोवि बुज्झेदि।

कर्पूरिका। (हसित्वा) दिट्ठं जेव तुम्हाणं कइत्तणं चंदस्सतवोवमारोहणत्तणेण। पियमाए मुहस्सावि सुंदरत्तणं तवस्स पराजएण।

विदूषकः। (तां च तद्वचनं चावहेलयन्[1]) अहो रामनासियाएवि तिस्सा दोहत्थनासियत्तं। अहो लहुसोत्ताएवि तिस्सा दीहसुत्तत्तं।

कर्पूरिका। रोहग, अणुहूदमवि किं वीसरेसि ?

विदूषकः। अवहिदुम्हि, किं तं ?

कर्पूरिका। जहा दीहसोत्तत्तं तहापि लहुसोत्तत्तं। अगाहसोत्तत्तं च किं न वण्णीयदि। (इति सर्वे हसन्ति।)

विदूषकः। (प्रत्यक्षीभूय राजानंप्रति) देव, किं न वारेसि इमं कुट्टणिं कुररिव्व कुरकुराइंतीं।

there was none such as could appreciate the greatness of our virtue and scholarship; here slave-girls were respected and worshipped; none appreciated the secret (merit) of the poetry of great poets and *Brahmins* like ourselves.

Karpūrikā : (*Smiling*) Rohaka, you have betrayed yourself with regard to your claim of being a great poet with your comparison of the moon with the sun and with your defeating the sun with the beauty of your beloved's face.

Jester : (*disregarding her and her speech*) Oh, she is really flat-nosed yet is vouchsafed a long nose[2]. She is short in her ears yet she is vouchsafed long ears ?

Karpūrikā : Rohaka, do you forget even what you have experienced ?

Jester : I am alert. Tell me what is that.

Karpūrikā : As long-earedness so short-earedness, why don't you talk of deep-earedness ? (*All laugh*)

Jester : (*facing the king*) My lord, why dont you stop this procuress, chattering like a *Kurarī* bird ?

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[1] P. and R. अवलेहयन्.

[2] Literally, two cubits long.

राजा । रोहक, अस्यास्तव च कवित्वादिगुणागुणविचारे परस्परमर्मादिभाषणे च कमपि युक्तायुक्तं परिज्ञातुं युवयोरेव प्रभविष्णुता, वयमत्र चञ्चापुरुषवन्मध्यस्था एव ।

विदूषकः । धिधी अज्जवि अम्हे इत्थ पइट्ठा लद्धुं इच्छीयदि । देवेणावि काणपुरिसेणव्व एसा दासी अहं च विप्पवरो एगया दिट्ठीए दिस्सामो । यदो,

रोएइ जं पहूणं तं जेव कुणंति सेवगा निच्चं ।
मूलविणट्ठा तुंवी जइ ता पत्तेसु कडुयत्तं ।।३९।।

ता भद्दं भोदु एयस्स रायकुलस्स । अज्जप्पभिदि रइरसोपमद्दक्खमसवलसिंवलकिंसुगाइकुसुमसिज्जमारुहियप्पसुत्ताए नियवल्लहाए पाणहराए रयकुंडिगोदगोवसित्तदिणयरकरवीरुमत्ताइकुसुमविजणेणं सोयं सुरहिं मंदं मंदं मारुदं पक्खिवंतो सामियत्तसुहसयमणुहवंतो गिहेज्जेव चिट्ठिस्सं । इह नागमिस्सं । (**इति निष्क्रामति ।**)

कर्पूरिका । तहा गच्छ जहा मे माउम्महीए वालत्तणसाहुलिया गदा ।
(सर्वेहसन्ति)

King : Rohaka, you two alone can decide the propriety of your mutual railleries and consider your respective poetic merits; we are indifferent in this regard like strawmen

Jester : Alas, do we still hope to get honour here ? By your lordship also, like a one-eyed man, this maid servant and I, a *Brahmaṇa*, have been seen by the same eye. It has been said,

The servants do that which pleases the master; if the root of the pumpkin has been spoiled there must be bitterness in the leaves. (39)

Well, god save this royal family. From today, I shall remain at home, gently fanning my beloved with a fan of *Arka* and *Karvīra* flowers soaked in water from love-pot, while she is lying on the bed of *Sabala*, *Simbala*, *Kiṁśuka* and other flowers capable of bearing the jolts of amorous sport and thus I shall feel the hundreds of pleasures of being a husband. I shall not come here. *(Exit)*

Karpūrikā : Go there where my grand mother's veil of childhood went. *(All laugh)*

विदूषकः । (कन्धरां वक्रयित्वा) तुमंपि तहा गच्छ जहा मह पियामहस्स सिसुत्तणकच्छुट्टिया गदा । (सर्वे हसन्ति)

राजा । कर्पूरिके अनुनय रोहकम् ।

कर्पूरिका । दुक्खं मे अणुणेदि, तहा जादु जहा न दीसदि एदस्स मुहं ।

विदूषकः । (गच्छन्नेवोच्चकैः) ता पिच्छपएसं पिच्छ ।

कर्पूरिका । पिच्छपएसं पिच्छउ वव्वरिया जं अत्तणो जीवियहारिणी मन्नेसि ।

विदूषकः । ता अग्गप्पएसं पिच्छ । (इति कथयन्नेव निष्क्रान्तः)

राजा । हृदयं प्रस्तरं कृत्वा गत एव रोहकः ।

कर्पूरिका । हुं गदो रोहगो ! इयाणिं जेव एस्सदि वरागो ।

विदूषकः । (जवनिकान्तरितः कर्णश्रुतिकया श्रृण्वन्) हुं, इयाणिं जेव एस्सदि वरागो, अदिट्ठासि तुमं ।

Jester : (*Shrugging his shoulders*) You as well, go there where my grand father's loin-cloth of childhood went (*All laugh.*)

King : Karpūrikā, please appease Rohaka.

Karpūrikā : I don't care. He may go there where his face is not seen (by us).

Jester : (*Speaking loudly while he goes*). Then, see my back.

Karpūrikā : Let Barbarikā see your back whom you consider to be your very life.

Jester : Then, see my front (*So saying goes out of the stage*).

King : Having made his heart of stone Rohaka has really gone away.

Karpūrikā : Has he indeed ? The poor fellow will come back this very moment.

Jester : (*Overhearing from behind the curtain*) This moment indeed! you are a sooth-sayer!

कर्पूरिका । देव, कहं चिट्ठदि अम्हेहिं विणा रोहगो, रोहगं विणा अम्हे । जदो,

रासहवसहतुरंगा जूआरा पंडिया डिंभा ।
न सहंति इक्क इक्कं इक्केण विणा न चिट्ठंति ।।४०।।

दुन्हंपि गद्दहमित्ती अम्हाणं सो कहंपि न विहडेति ।

रोहकः । हा तियचरित्तकुच्छिभरिए, तिल्लेण विणा निट्ठीवणेण अणुहवसिद्धं अभिंजणं करेसि । एयारिसिहिं वयणेहिं ण गिज्जा अम्हे । कुट्टिणियाए कुट्टिणियां नासएज्जेव नमणं भोदि न उण पाणिग्गहणवग्गणं ।

देवी । (वसंतं स्मृत्वा)

मयंको सप्पंको मलयपवणा देहतवणा
कुहूसद्दो रुद्दो सुमसरसरा जीविदहरा ।
वराईयं राई उवजणइ निद्दंपि न खणं
कहं हा जीविस्सइ[1] इह विरहिया दूरपइया[2] ।।४१।।

Karpūrikā : My lord, how can Rohaka stay without us or we without him? It has been said,

Among donkeys, bulls, horses, gamblers, scholars and the children, one cannot put up with the other (of the same species) and yet one cannot live without the other. (40)

We two are locked in the friendship of donkeys which will never break up.

Rohaka : Alas! a bag of womanly evils, you are applying your well-experienced unction to me, consisting not of oil but of spittle. But we are not to be taken in with such words. Among procuresses the greeting takes place with noses. There is no show of a hand-shake.

Queen : *(remembering the spring)*

The moon is having a snake as its mark. The vernal breezes cause burning to the body. The cooing of the cuckoo evokes fear and the arrows of the god having flowery arrows are fatal. This wretched night does not bring a wink of sleep. How will the woman-in-separation, her husband in a far-off place, live ? (41)

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1. R जीविस्से 2. P and R दूरपहियां.

(चन्द्रं दृष्ट्वा)

तमभरप्पसराण निरोहगो
विरहिणीविरहग्गिविबोहगो ।
ससहरो गयणम्मि समुट्ठिदो
सहि न कस्स मणस्स विणोयगो ।।४२।।

राजा । (नारायणदासं स्मृत्वा । प्रकाशम् ।) नायिकाया रम्भाया मदनेन कृतसंरम्भाया पाणिपीडनप्रवृर्ति गृहीतुं गतः किमद्यापि चिरयति प्रियवयस्यो नारायणदासः ।

(प्रविश्य पटाक्षेपेण)

विदूषकः । (प्रमोदपुलकिततनुः सत्वरागतिः नर्त्तकीव नृत्यन्) आसणं आसणं, अग्घं अग्घं, देव, वद्धावीयसि वद्धावीयसि ।

राजा । (ससंभ्रमम्) रोहक, किमागतः प्रियवयस्यो नारायणदासः ।

विदूषकः । चउरियाइपाणिग्गहणसामग्गीसणाहमण्डवत्था निबद्धपाणिग्गहणकंकणा देवी[1] रंभावि ।

(ततः प्रविशति नारायणदासः । विदूषकेन पदन्यासाय प्रसार्यमानजीर्णोत्तरीए दत्तस्मितमधुरदृष्टिः । तेनेवकरचालनाभिनयेन पुनः पुनः उत्तार्यमानोत्तारणकः ।)

(Seeing the moon)

A restrainer of the expansion of darkness, kindler of the fire of separation in the separated woman, the moon has come up on the horizon. My friend, for whom isn't the moon pleasing ? (42)

King : (*remembering Nārāyaṇadāsa, aloud*) My friend Nārāyaṇadāsa who went to bring news about Rambhā, a close friend of *Kāmadeva*,[2] has not come back even today.

Jester : (*Enters expressing joy and dancing as a dancing girl*) A seat, a seat ! water, water ! My lord, congratulatious !

King : (*in confusion*) Rohaka, has my friend Nārāyaṇadāsa come ?

Jester : Her ladyship Rambhā also, with the bracelet of marriage upon her wrist and Caturikā waiting at the atlar of wedding with all the paraphernalia. (*Then enters Nārāyaṇa-*

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[1] P. R. देवीवि

[2] Literally, embraced by *Kāmadeva.*

नारायणदास:

इसो जयउ सफणि[1]कंकणपाणिपद्म-
आलंबियाइ गिरिजाइ पकंपिरीए।
कामेण किं भयवसेण किमेइ एसा
दट्ठुं व झत्ति हिययम्मि कयप्पवेसो ॥४३॥

अपि च,

जाओ जम्मि दिणम्मि एस सुकिदी चंदे जुए भीइणा
पत्तं तम्मि दसण्णगेसु पवलं जं खप्पराणं वलं।
जित्तं झत्ति पियामहेण पहुणा जेतंति नामं तओ
दिन्नं जस्स स अज्ज वेरिदलणो दिट्ठो जयंतप्पहू ॥४४॥

अपि च,

अन्नेसिं पत्थिवाणं गलियभुयवलो झत्ति राउत्ति सद्दो
बुड्डो मिच्छप्पहूणं पवलहलहलल्लेतिरुद्दे समुद्दे।
तम्हा उक्खालयित्ता सपदि विरइओ एस जेणं दुरुत्तो
सो एसो जैतणाहो सयलजणमणाणंदणो राउराओ ॥४५॥

dāsa, smiling and looking at the worn out upper garment of the jester which the latter has spread out for him to walk; being repeatedly beckoned by the jester he puts off his outfit.)

Nārāyaṇadasa: Let lord *Śiva* be victorious who entered the heart of *Girijā* to see whether she was trembling with fear or with passion while she reclined on his arms having bracelets of snake. (43)

And also,

Today I have had the fortune of seeing king Jayanta, the crusher of the enemies. The day he was born the moon was in the constellation called *Abhijit*. Among the *Dasārṇas* the *Kharparas* were raising their heads. But that very day his grandfather, then the king, vanquished them easily. So he named him Jayanta. (44)

And also,

The title of king, in case of other rulers of earth, sank in the great ocean of turmoil caused by the *Mleccha* masters. Since he has rescued it from there, he has established king-

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[1] R. फणि·······

स्वस्त्यस्तु भगवते श्रीभरतकुल प्रदीपाय श्रीजैत्रचन्द्रनरेश्वराय सपरिवाराय ।

राजा । (सविनयनमस्कारपूर्वं) इदं समीपस्थमासनमुपविशतु भवान् । का वार्ता ? किं चिरायितम् ?

नारायणदासः । (तथा स्मृत्वा)

वार्ताखिला शुभफलैव चिरायितं तु
सद्दूतलक्षणमितो वहु किं वदामः ।
त्वां पुङ्क्षु तां च युवतीषु विधिर्व्यधत्त
संयोज्य संप्रति पुनः सफलाश्रयोस्तु ॥४६॥

(नेपथ्ये)

जाया किम्मीरवंसे जगजणमहिदे पोत्तिया देवरन्नो
रूवेणं सेलजाया निवमयणसुया कंकणुब्भासिहत्था ।
रन्ना हंसेण दिन्ना अवि प्रवहरिदा माउलेणं सिवेणं
रंभा रंभव्व पत्ता तुमवि अहिमुहं एहि इंदव्व किंपि ॥४७॥

ship anew. So this king Jayanta, the joy of all his people, is rightly called king of kings. (45)

May my lord Śrī Jaitracandra, the glory of the family of *Bharata*, prosper with his family.

King : *(greeting him politely)* Please sit on this nearby seat. What is the news? Why did you make such a delay?

Nārāyaṇadāsa : *(greeting the king and with reminiscence)*.

The news is complete; it is for the good that I delayed: of what vritues, other than these, of a good messenger, shal we speak? The creator made you (the best) among men and her among women. Now let Him (the creator) be successful in His errand by uniting you two. (46)

(In the tiring room)

Born in the world famous clan of *Kimmīra*, grand daughter of Devarāja, in beauty just like *Pārvatī*, the daughter of king Madanavarmā, her hands shining with wedding bangles, was given away (to you?) by king Haṁsa. Yet she was forcibly taken away by her maternal uncle Śiva. Now, that Rambhā is here like *Rambhā* the divine damsel, do proceed and receive her like *Indra*. (47)

(राजा नारायणदासमुखमवलोकयति)

नारायणदासः । देव, अभिमुखं गत्वा प्रवेशयितुमुचिता श्रीलाटदेशाधिपतेः श्रीमदनवर्मनरेश्वरस्य तनूजा खल्वसौ ।

(राजा कतिचित्पदानि गत्वा तथा करोति ।)

(ततः प्रविशति नरविमानाधिरूढ़ा सकलपाणिग्रहणोपस्करयुता नायिका । श्रेयान्कियानपि तत्परिवारश्च । सर्वेऽपि यथोचितमुपविशन्ति ।)

रोहकः । (नायिकामवलोक्य नारायणदासमपवार्य)

मन्ने पंचसरो पुरा भगवया ईसेण हूऊ सयं
कोहंधेण सआसुगोविसधणुद्दंडोवि णित्ताणले ।
देवेहिं सुपसाइएण सयला तत्तो य सिट्ठा पुणो
कामोयं जयतप्पहू धनुसरा रंभाइभूलोयणा[1] ॥४८॥

नारायणदासः । सत्यमेवमेवेदं रोहक, एतदपि[2] संभाव्यते ।

तम्मिच्छा नणु रक्खिदा सपइणा सद्धि वयंती रई
एयाऊ वि तियाउ सा सुचरिदा जाया निकिट्ठा हु किं ।
दट्ठा किंतु पियेण तेण वि पुणो पुन्नेण तिस्सा दुवे
जया सो जयतप्पहू सुमसरो एसा वि रंभा रई । ४९॥

(The king looks at Nārāyaṇadāsa)

My lord, it is proper to go and receive her; after all she is the daughter of the king of *Lāṭa* Śrī Madanavarmā.

(The king goes a few steps and does so. Then enters on a palanquin the heroine with all the paraphernalia of wedding with high and low members of the retinue).

Rohaka : *(aside to Nārāyaṇadāsa)*

I suppose, the infuriated lord *Śiva* burnt the five-arrowed god along with his bow and arrows in the fire of his eyes. Now the god (*Śiva*) being appeased, all those have been created anew; the king Jayanta is the *Kāmadeva* and the bow and arrows are the brows and eyes of Rambhā. (48)

Narāyaṇadāsa : Indeed, but this also is possible.

It is false that *Rati* was kept from accomanying her husband (in death). Was this noble lady inferior even to ordinary women ? Surely she burnt herself with her husband.

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[1] R. भूलोयणे

[2] R तदपि.

राजा । (रोहकमपवार्य)

एयाए सवणेहिं किन्न खलिदं नित्ताण दीहत्तणं
वित्थारोवि थणाण दोभुय[1]लयामूलेहि रुद्धो न किं ।
मन्ने भंगभयेण मज्झकिसिदा कामं हवंती ट्ठिदा
पिट्ठे छिद्दभयेण णाहिकुहरे गंभीरिदा संकिदा ॥५०॥

अन्नं च,

एसो कडक्खाण सुतिक्खभावो
दिट्ठो अहो कोवि अदिट्ठपुव्वो ।
अमुक्कठाणोवि निरेइ पिट्ठे
भित्तूण अम्हाणवि जो हियाइं ॥५१॥

रोहकः ।

जो चंदो गयणम्मि भादि भणिदुं जुत्तो ससंगुत्ति सो
एयाए वयणं पुणो हवदि जो नेयो मयंगुत्ति सो ।
एयस्संकपयं गयस्स हरिणस्साकण्णसंचारिणो
जं दीसंति तरंगभंगतरला एदे फुडं लोयणा[2] ॥५२॥

But with her merits the two have been reborn. Jayanta is the god with flowery arrows and this Rambhā is *Rati*. (49)

King : (*aside to Rohaka*)

Has not the largeness of her eyes come out from her ears ? Has not the expanse of her breasts been held by the two creeper-like arms ? The thinness of the middle could not reach the climax for fear of her breaking into two and the depth of the naval pit held itself back for fear of the back being pierced. (50)

And also,

This sharpness of her eyes is something never seen before : it does not leave its place; yet, piercing our hearts, it goes out at our backs. (51)

Rohaka :

The moon that is there in the sky is rightly called hare-marked. But the moon of her face should be known as deer-marked, for, the eyes of the deer, reaching the ears, quick as the waves, are clearly seen in her face. (52)

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1. P and R दोजुगलया.   2. R. लोयणे.

(तदङ्गन्यस्तान्याभूषणानि पश्यन्)

एयाए य पइप्पईयमहिला आरोविदा जं अलं-
कारा सारसुवण्णवण्णरयणा खीरंबुखोमाणि वा ।
तं सव्वं जइ मंगलत्थमहुणा एसिं सहावोहवा
एसो कोवि न भूसभूसणविही एहेहिं तेसिं जऊ ।।५३।।

अन्नं च,

आरोविया अलंकारा जं एयाए[1] वि सुब्भुवो ।
दिट्ठा सा किं न पच्चक्खं सोहग्गोवरि मंजरी ।।५४।।

राजा ।

एगो अप्पपयट्ठिओ मयि पुणो वीओ समासंगओ
तेओ पासदि जो इमं विणिहिदुं तं कामवाणीकिदो ।
एयाए नयणाण ताव सहलं एयं तिहायत्तणं
अन्नाणं वणियाण जाणदु जणो एसक्कमुन्नोऽहवा ।।५५।।

अन्नं च,

(नयनयोः कज्जलरेखां संभावयन्)

(Looking at the ornaments upon her person)

The mass of ornaments, shining as the very essence of gold, worn by her limbs, or the fine clothes like the water of the milky ocean, are for marking this auspicious occasion of marriage or may be they are natural to her : they are surely not meant for decorating her person (which being naturally beautiful needs no artificial decorations). (53)

And also,

This lady with beautiful brows has put on ornaments upon her. Is not that a clear evidence of beauty bursting into blossoms ? (54)

King : One part stays with her person, the other again comes at me and the third acts like the arrow of *Kāmadeva* for all who look at her. In this way the three parts of eyes are functional in her case. They may or may not be so in case of other women. (55)

And also,

(Looking at the collyrium in the heroine's eyes)

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[1] P एस्सा...

अंजणेण किया रेहा एयाए नयणेसु जा ।
ते किं कामेण साणग्गे न नियारोविदा सरा ॥५६॥

अन्नं च,

वाहू जेण मिणालकोमलयरा[1] तेणं न थड्डा थणा
दिट्ठी जेण तरंगभंगतरला तेणं न मंदा गई ।
मज्झं जेण कियं न तेण घडियं घोरं नियंवत्थलं
एयाए विहिणा वि तन्न घडिदा एगेण मन्ने तणू ॥५७॥

(नेपथ्ये)

लग्गं एदं पवट्टइ[2] पवलगंहवलं सामिसोमाइजुत्तं
चावं पोढप्पहावं उवह उवगओ मत्थए एस हत्थो ।
तो सव्वे सावहाणा हवह दियवरा इत्थ जोण्हापहाणा
उग्घाडिज्जंति एदे सुणह सुणह भो एग दो तिन्नि विस्सा ॥५८॥

(पुरोहितः ससंभ्रमं समुत्थाय वेदिकामधिकृत्य कुलोक्त[3]विधिना श्रीत्रिपुरसुन्दरीकुल-

Collyrium has been applied to her eyes. Is it not that *Kāmadeva* has sharpened his arrows upon a whet stone? (56)

And also,

I suppose her body has not been made by one creator because the ponderous breasts couldn't have been made by him who made the arms delicate as lotus-stems; languid movements couldn't have been caused by him who made the eyes quick as waves and the heavy buttocks couldn't have been made by him who made the (slender) middle. (57)

(In the tiring room)

This auspicious moment has arrived with planets well-inclined and the constellations with their presiding planets are auspicious. The constellation called *Dhanu* is wielding great influence. See, the *Hasta* is overhead. Let all the twice born and great luminaries be about. Hear O hear, one two and three *Viśvas*[4] are being revealed. (58)

(The priest having got up in coufusion and gone to the wedding altar performs the worship of Tripurasundarī and the manes according

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[1] P and R कोमलयरे
[2] R पवट्टे.
[3] R सूक्त....
[4] The deities called *Viśvedevas (?)* or the manes (?)

देवताया मातरादीनां चार्चनादिविधिं[1] विदधाति । आचार्यः तारस्वरं वेदमन्त्रान्समुच्चरन् वधूवरयोरञ्चलादियोजनं नाटयति ।)

रोहकः । (प्रमोदातिशयं नाटयन्नुच्चैः स्वरम्)

अन्नोन्नं सिचयंचलेण सिचयं दिट्ठीइ दिट्ठिं तहा
पाणिं पाणियलेण वेयविहिणा संजोजयित्ता फुडं ।
विप्पुच्चारिदमंगलं अविहवुग्गायंतिनारीगणं
जाऊ जेतनरिंदरंभवहुया दुन्हंपि पाणिग्गहो ।।५९।।

उलूलु गायंति भुंगि सभत्ति-
पुत्ता तिओ चच्चरियाउ दिंति ।
नच्चंति नट्टा पभणंति विप्पा
वज्जंति भेरीपमुहा मुयंगा ।।६०।।

(नेपथ्ये)

वैतालिकयोरेकः ।

देंतो निसाए इह अद्धचंदं
एगं दुईयं तिमिरस्स कंठे ।
किच्चेव बिंबं ससिणं दुहंडं
उएइ एसो कमलाण बंधू ।।६१।।

to the family tradition; uttering aloud the vedic mantras he joins the upper garments of the bride and the groom).

Rohaka : (*enacting excess of joy, loudly*)

The garment having been joined with the garment, the eyes with the eyes and the hand with the hand, the *Brahmaṇas* chanting benediction and the married women singing, king Jaitra and the bride Rambhā have been united in wedlock. (59)

Married women are producing *ululu* sound, dancing girls are performing *carcarī*; the actors are dancing, the *Brahmaṇas* are reciting and *Bheri* and *Mṛdaṁga* etc. are being sounded. (60)

(*In the tiring room*) One of the **Bards.**

The friend of the lotuses (the sun) is rising, having split the moon into two halves and applying one to the neck of

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[1] Pand R विधाय

द्वितीयः ।

स एसो लोयाणं वियरिहइ लच्छि समहुणा
इमं पूरेमो ता गहिवि लहु एयस्स य अओ ।
इई उग्घाडितो कमलमउलं वो सुहयरा
जइत्तखोणिंदो दिणयरकरा हुंतु पवरा ॥६२॥

राजा । अये विगतैव रजनी जातमेव प्रभातम् । यतः,

करशरनिकरैर्वर्षति दिनकरवीरेऽन्धकारनिधनाय ।
विरलविरलीबभूवुस्ताराः स्वस्मिन्निव प्रहारभयात् ॥६३॥

देवि दिनकरलेखे, इमां स्वां भगिनीं पुरस्कृत्य यूयं सर्वा अप्यन्तःपुरमलंकुरुत । (देवी सपरिजना तथा करोति ।)

नारायणदास! वयमपि सांध्येन विधिना संध्यामनुसंधाय सदनमनुसरामः ।

(इति निष्क्रान्ताः सर्वे ।)

॥ प्रथमं जवनिकान्तरम् ॥

the night and the other to that of the darkness[1] (i.e. banishing the night and the darkness) (61)

The other Bard :

Let the rays of the sun, pleasing to king Jaitra, spread. Apprehending that the king would give away his Lakṣmī (in charity) they (the rays of the sun) are opening the petals of lotuses with a view to replacing her (with those got from the lotuses. (62)

King : O, the night is out and the day has dawned. For,

The warrior sun showering arrows for the death of darkness, the stars are scuttling one after another for fear of injury. (63)

My royal consort, take this sister of yours with you and proceed to the inner apartments. (*Exit queen with retinue*)

Nārāyaṇadāsa, we also shall perform our morning prayer according to the rule and go to our respective places.

End of first *Javanikā*

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[1] To give '*ardhacandra*' means to push one out holding by the neck with palm half open like the half moon.

II

(ततः प्रविशति राजा प्रतीहारी च)

प्रतीहारी । इदो महाराओ ।

राजा । (कतिचित्पदानि दत्वा तामेव नायिकामनुसंधाय)

तीए तया जमिह गाढविलग्गपाय—
नेउरचालणमिसा वलियच्छि दिट्ठं ।
कालेजयं च मयणेण सरेण छिन्नं
मुक्केण पिट्ठिपरिणिट्ठियमुट्ठि तेण ।।१।।

(नेपथ्ये) **वैतालिकः ।**

संपत्ता रयणीकुरंग नयणीमाणग्गहस्स प्फुडं
पत्थाणं चरिदुं पसन्नपसरा वेलुव्व गोधूलिया ।
एसो कुंकुमपंकपिंजरतणू चंदोवि पुव्वंगणा—
सीसत्थो कलसुव्व कामपहुणो भादि प्पवेसुस्सवे ।।२।।

सुखसंध्या भवतु देवस्य ।

II

(Then enter the king and the Pratīhārī, the female door-keeper)

Pratīhārī : This way my lord, this way.

King : *(Walking a few steps, thinking of the heroine)*

At that time when she looked aslant under pretence of setting right the anklet that had stuck to her foot, my heart was rent with the arrow of *Kāmadeva* for he shot it with his fist drawn to the side. (1)

(In the tiring room) **The Bard :**

The evening dusk, a suitable time for sending away the bashfulness of the bride Night, has arrived. This moon besmeared all over with saffron seems to be a pitcher on the head of the maiden of the East to mark the auspicious entrance of *Kāmadeva*. (2)

May my lord enjoy a happy evening !

राजा । (तदनाकर्णितमिव पुनस्तामेवाधाय)

सहासं सत्तासं सकरुणसणेहं सनयणं
खिवंतीए तीए मयि पयडिओ कोवि हु तया ।
सहावो तं तीए अह मह मणो जाणदि फुडं
दुहा देहो जम्हा फुरदि मह तीए णं हिययं ।।३।।

प्रतीहारी । (हृदयगतं) अहो अज्जवि एयस्स तग्गयं तां चेव[1] सव्वओ पासदि । ता असोयवउलतिलयाइतरुवणसणाहं वाडियं उवदंसिय पडिनयट्टयामि । (प्रकाशं) देव, सा एसा वाडिया,

महमहइ जत्थ वउलो सोयं अवहरइ असोयतरू ।
तिलओ पमोयनिलओ ता दिट्ठिं देउ इह राउ ।।४।।

विउलउल एस वउलो जुव्वणउम्मत्ततरलनयणीणं ।
गंडूसमहूवसित्तो फुल्लइ जो वेसपुरिस व्व ।।५।।

King : *(not heeding that, again thinking of her)*

Casting her glance with rapture, fear, pity and love, she communicated something that my heart verily knows, for, though having separate bodies, my heart never goes away from her. (3)

Pratihari *(to herself)*

Even now his mind is with her and he sees her everywhere. Therefore I shall try to divert him showing to him this garden with groves of *Aśoka*, *Bakula* and *Tilaka* etc. *(aloud)* My lord, this is that garden,

Where the *Bakula* is sending forth sweet smell, the *Aśoka* removes sorrow and the *Tilaka* is the very abode of pleasure; so my lord, please look at these. (4)

Noble sir,

This is the *Bakula* which blossoms like a lover of harlots with a mouthful of wine emitted by quick-eyed damsels mad with youth. (5)

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[1] P and R **मं जेव.**

पिच्छ असोय असोओ सो एस तरू तुमं व अहिलसइ।
जो पोढ़कामिणीणं पायप्पहारेण फुल्लेइ ।।६।।

कुरवय रुक्खो वरवय तुमं व अहिलसइ एस सविसेसं।
पोढ़वरकामिणीणं सव्वंगालिंगणेण फुल्लंतो ।।७।।

ता क्खणं वीसमदु इत्थ महाराओ। अहं य पुण सं अहियारमणुपालेमि।

(इति द्वारदेशमाश्रयति।)

राजा। ('सव्वंगालिंगणेण फुल्लंतो' इति पदं वारं वारं पठन् तां स्मृत्वा पठति)

लावण्णं अमियरसो नयणे नीलुप्पले मुहं चंदो।
रंभतरु ऊरूजुयलं ता देवि दहेसि किं हिययं ।।८।।

(निःश्वासान् विमुच्य) अहो नाद्यापि समागच्छति प्रियवयस्यो रोहकः कर्पूरिका वा।

(तौ च राजनं स्वस्त्ययनेनाभिनन्द्य तिष्ठतः।)

रोहक, जानाति भवान् कर्पूरिका वा तद्गतां कामपि श्रोत्रयोरमृतपारणां वार्त्ताम्।

O sorrowless one, see this *Aśoka*, it longs like you (for a kick from a beautiful lady)—it blossoms with a kick from a lady well-experienced in the amorous acts. (6)

My youthful lord, this *Kurvaka* tree longs as you do, particularly blossoming with an embrace of a beautiful lady well-experienced in amorous acts. (7)

So let my lord wait here for some time. I too, mind my job. (*So saying, stands at the door*).

King : (*repeats the phrase 'blossoming with an embrace' and with his mind fixed at her, recites*).

The lustre of your body is like the nectar, the eyes are blue lotuses, face the moon and the two thighs are plaintain trees. Then sweet maiden, why do you burn my heart ? (8)

(*With a sigh*) Alas ! neither dear friend Rohaka nor Karpūrikā has arrived. (*They arrive and stand before the king having expressed well-wishes*).

Does any of you bring some news of her, like nectar to my ears ?

रोहकः । देव, सव्वं जाणादि कप्पुरिया । मह पुरश्रो भासमाणा आगच्छंती आसि ।

राजा । कुरु कर्पूरिके कर्णयोरन्तस्तत्परपक्षकूर्चिकाभ्रमणं क्षणम् ।

कर्पूरिका । देव,

अंतेउरम्मि पत्ता सा जाव पसन्नचंदवरवयणी ।
उवलक्खिय आलिंगइ राईमई मज्झ भयणित्ति ।।९।।

राजा । ततस्ततः ।

कर्पूरिका । तओ परमायरेण न्हाणभोयणवत्थाहरणदाणाइप्पाहुणाडियं संपाडेइ । तओ उण सायं देवी कयपुप्फोवरमन्हाणं नियभोयवारयवासरं पडिवज्जिय तं रंभमंजरिं भइणिं गवक्खमज्झट्ठियकुसुमसिज्जंसि सुहं साययित्ता मयणुद्दीवणिज्जेहिं विविहेहिं भूसणेहिं अत्ताणं भूसयंती चिट्ठदि ।

राजा । ततस्ततः ।

कर्पूरिका । तदो अहं तीए तओ संकमाणीए निहुयं संदेससट्टयं दाइय पेसिदम्हि ।

Rohaka : My lord, Karpūrikā knows the details, she was relating to me as we came along.

King : Karpūrikā, paint my ears with the enemy-brush.

Karpūrikā : My lord,

When that Rambhā with face like the shining moon reached the inner apartments, Rājīmatī, knowing that she was her sister, embraced her. (9)

King : Then ?

Karpūrikā : Then she (Rājīmatī) offered a respectful hospitality with a bath, a meal, clothes and ornaments. Then in the evening the queen having put off the (faded) garlands of flowers and having bathed and having known that it was the day of her appointment (with the king for amorous purposes), caused her sister Rambhāmañjarī to sleep in a flowery bed between the windows and decorated herself with various exciting ornaments.

King : Then ?

Karpūrikā : Then, by her who was being thus supplanted I have been sent with a message in *Saṭṭaka.*

राजा । अवहितोस्मि । कुरु क्षणं जीवितावलम्बनम् । यत:,

सुकविवचः शुचिगीतं ताम्बूलं प्रियजनस्य संदेशः ।
सच्चरितमिष्टगोष्ठी दुःखेष्वालम्बनं मतमसूणां ॥१०॥

कर्पूरिका ।

काउणं चक्कवाइं धवलतणुरुहं चंदभागाहिएणं
लेवेणं हंसबुद्धि पइउवचरणा तप्पिओ वंचिदो जं ।
दुक्खाणं सिक्खगं तं परिणदमिह मे दुक्कयं जेण नाहं
हा दिट्ठीए वि दट्ठुं पहवमि न खणं एगठाणट्ठिदोवि ॥११॥

जइ सुहय अम्ह भावसि तत्थवि भावेसि तह य अन्नेसिं ।
ता तुह न देमि दोसं जइ एउं लहसि ता एसि ॥१२॥

राजा । एतादृशे प्रेम्णि प्रवर्त्तमानयापि तया स्वहस्तलिखितलेखप्रेषणे किमलसायितम् । यत:,

King : I am alert; give me my hope of life for the time being. For,

The poem of a good poet, good music, betel, message from the dear one and association with good friends are succour in sorrow : such is the opinion of the emancipated ones. (10)

Karpūrikā : *(recites)*

'Having painted the she ruddy goose with an excess of white paint I caused her mate the ruddy goose to return from her, thinking that she was a swan. That sin of mine has now born fruits and it teaches me a lesson of suffering : I am not able to have even a glance of my lord, though living with him in the same place.' (11)

'As you appeal to me, my dear one, so you do to the others (cowives); so, I don't blame you; (I hope) you will come to me if you get a chance.' (12)

King : Even with such a love, why did she defer writing a letter in her hand? For,

पल्लविओ पिम्मतरू जो संदेसेण वल्लहजणस्स ।
पसरइ सो सयसाहो पियकरिलिहिएण कामलेहेण ।।१३।।

कर्पूरिका । न इत्थ कोवि दोसो संभाविदव्वो तिस्सा पिम्मस्स सिढिलदा वा । यदो (संस्कृतमाश्रित्य)

गलत्येका मूर्छा भवति पुनरन्या यदनयोः
किमप्यासीन्मध्यं सुभग निखिलायामपि निशि ।
लिखन्त्यास्तत्रास्याः कुसुमशरलेखं तव कृते
समाप्ति स्वस्तीति प्रथमपदभागोऽपि न गतः ।।१४।।

राजा । देवि रम्भामञ्जरि ! ('समाप्ति स्वस्तीति प्रथमपदभागोपि न गतः' 'जइ एवं लहसि ता एसि' इति पदद्वयं परमाभीष्टदैवतमंत्रवत् पुनः पुनः पठन् यावदास्ते ।)

रोहकः । देवस्स समीवे आगच्छन्तेण इत्थ वाडियापडिदुवारे कप्पूरियाए आगमणमणुपालयिदुमुवविट्ठेण पत्तट्ठाए निद्दाए मए सुविणियं दिट्ठं ।
राजा । कीदृशं तत् ।

रोहकः । जं किर कत्थवि महम्मि उज्जाणे अहं महुयरयुवम्हि, अट्ठारस-

The tree of love that puts forth young shoots with a message from the loved one, ramifies hundredfold with a love-letter in her hand. (13)

Karpūrikā : Here no fault or slackness of love is to be apprehended. For, (*in Saskrit*)

One moment she recovered from her swoon but the very next one she swooned again. Anyway, in whatever intervals she got between her swooning fits during the whole night, she wrote love-letter to you, but the same could not proceed ahead of the very first syllable of '*Svasti*'. (14)

King : O my royal consort Rambhāmañjarī ! (repeats 'she could not proceed ahead of the very first syllable of '*Svasti*' and 'you will come if you get a chance'.)

Rohaka : My lord, on way to you, waiting for Karpūrikā at the garden gate I dozed off and had a dream.

King : What did you dream?

Rohaka : I dreamt that I was some young honey-bee in a big garden, and sucking the pollen juice of eighteen

भारवणस्सईणं कुसुमयरंदं चसंदो मलयायलस्स सिहरे चंदणलयाकुसुममयरंदं चसिदुमुवविट्ठो ।

राजा । ततस्ततः ।

रोहकः । तदो पत्ताए रयणीए संकुइयम्मि कुसुमम्मि विंटसुहिरमग्गेण चंदणं कोरंतो तग्गयज्झाणेण चंदणत्तणं पत्तो ।

राजा । ततस्ततः ।

रोहकः । तओवि,

कट्टि चंदणवणाहिगारिणे-
गस्स पोयवणियस्स विक्किदो ।
तेण देवचरणोवदीकिदो
सामिणा मह सहीए अप्पिदो ।।१५।।

कप्पूरियाए कुंकुममियमयकप्पूरसुरहि दव्वेहिं ।
घसिओण ओवलित्तो रंभाए थोरसिहणेसु ।।१६।।

पत्ते रयरससमये देवेण सिहिणोववीडं ।
आलिंगणेण गाढं पीडिओ पडिबुद्धो ।।१७।।

kinds of vegetations I sat on the flower of a creeper upon the top of a sandal tree to suck its pollen juice.

King : Then ?

Rohaka : Then the night having fallen and the petals of that flower having closed I bored into the sandal tree through the stem-hole and overwhelmed with sandalness I became sandal.

King : Then?

Rohaka : Then,

The master of the forest cut me and sold to a ship-merchant who brought me to you and you too offered me to my friend. (15)

Then I was rubbed into paste with saffron, musk and camphor and applied to the ponderous breasts of Rambhā by Karpūrikā. (16)

Then in course of love-making the breasts being pressed, I got up crushed in your embrace. (17)

ता एयस्स सुमिणस्स पहावेण इयाणिं ज्जेव मिलिस्सदि सा कुरंगच्छि त्ति तक्केमि ।

राजा (आकाशाभिमुखं निःश्वसन्) प्रियवयस्य रोहक, यद्यस्माकं तन्मेलकं भागधेयं तदेतेषां वकुलतिलकाशोककुरबकानां देवताधिष्ठितानामपि देवतातिशयेन, येन सा इहागत्य मम हृदयस्य चन्दनालेपकृत्यं करोति ।

रोहकः । ग्रा: देव, को इत्थ संदेहो । कयपुन्नस्स देवस्स इच्छाए ज्जेव विलंबो । जं उत्तं,

'प्रियमनु सुकृतां हि स्वस्पृहाया विलम्बः ।'

राजा । तर्हि विचारमुत्सृज्य शीघ्रमानयनोपायमनुसंधीयतामस्याः । यतः, 'कार्ये किल स्थैर्यसहे विचारः' । इति ।

रोहकः । कप्पूरिए, आरुहसु विरहिसोयहरस्स ग्रसोयपायवस्स साहाए गवक्खगेहं । ग्रलंकरीयदु रंभासिज्जं । अवयारीयदु पुन्निमामयंको । अहमवि दारदेसट्ठिओ पिट्ठरक्खगो भविय चिट्ठिस्सं । (इति द्वावपि यथोक्तमाचरतः ।)

I guess you will get that fawn-eyed (girl) this very moment as a result of this dream.

King : (*looking at the sky and heaving a sigh)* My dear friend Rohaka, if we are lucky we shall meet her; with the grace of gods inhabiting the *Kurvaka*, *Bakula* and *Aśoka* trees she will come here (to quench the longing of the trees) and soothe my heart.

Rohaka : There is no doubt my lord, meritorious as you are, your wishes shall never wait for fulfilment. It has been said,

In the achievement of the good by the meritorious ones there is delay only in wishing (and not in achieving).

King : Then, giving up all thoughts please think of some device of bringing her here. It has been said,

'Too much of thought delays action.'

Rohaka : Karpūrikā, climb the *Aśoka* tree, the remover of the sorrow of the separated ones, enter the apartment through that air-hole, go to Rambhā's bed and let that full moon come down to this place. I, standing on the gate, shall keep the rear guard. (*The two enact as said and then*

(ततोऽवतरति रम्भामञ्जरी । राजा उभाभ्यां कराभ्यां प्रतिगृह्य भूच्छायबहुलं बकुलतलं नीत्वा नवपल्लवसंस्तरोपरि निजमुत्तरीयं आस्तीर्य नायिकामासयति ।)

नायिका । (राजानं छेकसुरतोपचारस्मरणेन किमपि दुर्मनायमानं प्रति ।) तुरियदु, तुरियदु, तओवि अईव रम्मस्स सहावरसियस्स खु एस अवसरो । जम्रो,

न वि तह छेयरयाइं हरंति पुणरुत्तरायरसियाइं ।
जह जत्थ व तत्थ व जह व तह व सब्भावरमियाइं ॥१८॥

(राजा प्रमुदितमनंगक्रीड़ां नाटयति।)

*नायिका ।

(नाहीए अहो दिंति सं पाणिं पिययमस्स पढमसुरए ।
सुरयरसाओ वि मुयं अहियं उवजणइ तस्स सा एसा ॥१९॥

अवि य,

मयणुद्दीवणमंतं जवइ व वेवंततणुलया एसा ।
पढमे सुरयसंगमे हह नन मम मुंच मुंच वयणमिसा ॥२०॥

Rambhāmañjarī comes down. The king receives her with both his hands and takes her to a Bakula tree with thick shade and seats her upon his upper garment spread on the twigs).

Heroine : (*to the king who is shy thinking of his skilful advances in the amorous act*) Hurry up, hurry up. It is an occasion of a simple straight forward natural union.
For,

The sophisticated union is not so charming being hackneyed, as the simple and natural one, at any place and in any manner. (18)

(*The king joyfully enacts sporting with her*)

Heroine :

[In the first meeting with her hand below the naval he offers him more pleasure than that obtained in actual cohabitation. (19)

This lady with her limbs trembling chants as if it were the formula for exciting passion saying 'O, no, no; let me go *etc*'. (20)

इत्थंतरम्मि मणियं विणिसम्म तिस्सा
पारावएहिं चलियं घणपत्तमग्गे ।
देवीसमागयवदित्ति निवोवि साव्वि
भीया जहागयगइं पडिवज्जयंए ।।२१।।)

(इति निष्क्रान्ता सर्वे)

।। द्वितीयं जवनिकान्तरम् ।।

In the meantime hearing the rattle of the gems (on her girdle *etc.*) the doves fluttered through the thick leaves. Afraid that the queen had arrived both the king and she returned to their respective places. (21) (*Exeunt*)

End of the Second Javanikā

III

(ततः प्रविशति देवी कर्पूरिका च ।)

दवी । (समन्तादवलोक्य)

गेहं कामचरित्तचित्तरयणाकामग्गिसंदीवगं
चंदुज्जोयसुहावहा य रयणी रम्मो वसंतूसवो.।
सिज्जा सज्जरयोवयाररुइरा हाला हले निम्मला
सव्वं ताव सुहं हवे जइ गले मुत्तावली वल्लहो ।।१।।

कर्पूरिका । एवं ज्जेवेदं ।

मयणदवदहणझाला पसरंती तणुवणे मयच्छीणं ।
आलिंगणेण अमियं वरिसंतो वल्लहो हरइ ।।२।।

देवी । सच्चं सच्चं । (इति ब्रुवाणा मन्दं-मन्दं शिरश्चालनेन हृदयगतं किमपि मदनरसरहस्यमुद्वहन्तीव द्वारदेशे वन्दनमालकीकृतनयनकमला नृपागमनमुपजीवन्ती तिष्ठति ।)

III

(*Then enter the queen and Karpūrikā*)

Queen : (*looking all around*)

An apartment having paintings which depict the amorous acts and so excites passion, a night pleasant with moonlight, the delightful festival of spring, a bed having all the accessories of the amorous act and the delicious wine too, all these, my friend, are conducive to pleasure only when the lover dangles in your neck like a string of pearls. (1)

Karpūrikā : Surely, surely.

When the wild fire of passion spreads in your body, only the lover can put it out showering nectar with an embrace. (2)

Queen : You are correct. (*saying so expresses longing with slight nods and waits for the king, with her gaze fixed on the gate*).

(ततः प्रविशति रोहकेनानुगम्यमानो राजा ।)

राजा ।

मुग्धा वदन्ति समतां रजनीकरस्य
वक्त्राम्बुजस्य च चकोरविलोचनायाः ।
एकस्तनोति मदनज्वरदाहमुच्चै—
रन्यस्तमाश्वपि हरत्यधरामृतेन ॥३॥

मिथ्याकदाग्रहवशग्रहिलानि मुग्धाः
षड्दर्शनानि किममी वत वर्णयन्ति ।
एकं प्रियावदनदर्शनमेव मन्ये
येनास्ति निर्वृत्तिरिहैव परत्र लभ्या ॥४॥

देवी । (ससंभ्रमं समुत्थाय शय्यादिसंमार्जनविनयविधिना शशाङ्कलेखेव प्रेमसागरमुद्वेलयन्ती) हिययम्मि व इत्थ आसीयदु महाराओ । (इत्यस्तविकल्पं जल्पन्ती शय्योपरि राजानमुपवेशयति ।)

राजा । देवि, इममेव वामाङ्गप्रदेशशय्याशेषं सनाथीक्रियताम् । (इति वामाङ्गदेशे राज्ञीमासयति ।)

(Then enters the king followed by Rohaka).

King : Only the fools compare the moon with the lotus-like face of woman having eyes like those of the *Cakor* bird. The moon enflames the passion of love while the woman quenches it with the nectar of her lips. (3)

I wonder why the fools describe the six[1] *darśanas.* I hold there is only one *darśana,*[2] that of the beloved's face with which emancipation obtainable hereafter, is obtained here. (4)

Queen : *(getting up in confusion, tidying up the bed and agitating the sea of passion, like the moon).* Take your seat here my lord, or in my heart. *(Speaking this resolutely, seats the king upon the bed).*

King : My royal consort, please take your seat to my left on this bed. *(Seats the queen to his left).*

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[1] Six systems of Indian philosophy.

[2] a pun meaning system of philosophy and also sight.

कर्पूरिका । (रोहकमपवार्य) रोहक, अणवरयविरइयविविहसुरयोवयारचदुरत्तणपरिशीलणातुट्ठेणेव भयवया मयरद्धयेण दत्तदिव्वनयणा जाणामि णं मयरद्धयपुप्फवाणगलियमयरन्दविन्दुसंदोहपवलविट्ठिणा कदत्थिदमेयाण हिययकमलं । यदो,

अवरप्परफरिसवसा एयाणि पिच्छ पुलइयंगाणं ।
जाओ सो कोवि रसो सहदि न जो अंगवत्थमपि तेयं ॥५॥

ता इयाणिं न इत्थ अम्हाणं खणद्धमवि आसिदुमुचिदं । उत्तं च,

मंते अत्थालोवे भेसज्जे भोयणे पियागमणे ।
वुच्चइ सो नायरिओ होइ अणत्तो वि जो दूरे ॥६॥

(राजानमुद्दिश्य प्रकाशं) सामिय, पुरोहियनारायणदासस्स उवहाणाइं सयणोवयारसामग्गि संपाडेमि, जइ आयसु त्ति ।

राजा । त्वरितम् । (कर्पूरिका यावन्निर्गच्छति ।)

विदूषकः । चलिदा पुण्णवदी, बाहिर उज्जाणट्ठियाणं सुन्नदेउलाणं कोणगाणि निवासयिदुं खु एस अवसरु त्ति ।

Karpūrikā : *(aside to Rohaka)* Rohaka, I see with the divine eyes granted to me by *Kāmadeva*, pleased with my always arranging the accessories of amour in a skilful way, that the lotus-like hearts of these two have been overwhelomed with the heavy rain of the pollen-dust of the flowery arrows of *Kāmadeva*. For,

See their limbs thrill in mutual contact; they are in a state of mind in which their limbs don't like to suffer the intervention of clothes even. (5)

So it is not proper for us to stay here even for half of a moment. It has been said,

He is called well-behaved who moves away, without being asked, when people are holding mutual consultations, counting or measuring wealth, taking medicine or food and receiving the loved ones. (6)

(To the king, aloud) My lord, I shall go and arrange for the lodge of the priest Nārāyaṇadāsa, if you please.

King : Hurry up.

Jester : *(As Karpūrikā makes her exit)* Lo ! the saintly woman has set out ! It is appointed time to lodge-in the

कर्पूरिका । निगच्छउ निगच्छउ, एवमलियाववायं भणंतस्स तुह जोहाए कालफोडिया ।

(राजा दृष्टिसंज्ञया विदूषकं प्रेरयति ।)

विदूषकः । ता अहमवि एमि ।

कर्पूरिका । किन्न एसि । (इति निष्क्रान्तौ)

राजा । देवि, किमिदानीं कर्त्तव्यमुचितम् ।

देवी । (मन्दाक्षेण मुखमवनम्य) देवस्स जं पडिहादि ।

(इति मदनविनोदक्रीडां नाटयतः ।)

(वक्त्रं वक्त्रेण वक्षःस्थमपि सुचिरं वक्षसा वाहुमूले
वाहुभ्यां पीडयित्वातनु तनुलतया निर्विभेदं तनुं च ।
देव्या क्रीडंस्तथासावभजत सुरते सर्वनारीश्वरत्वं
शंभुः सोप्यर्द्धनारीश्वरतनुघटनाप्रेमगर्वं यथौज्भत्) ॥७॥

corner of the deserted temple in the garden (for concealed sport with the lover).

Karpūrikā : May a fatal boil erupt from your tongue that gives vent to such false allegations. *(The king beckons to the Jester)*

Jester : I too, am coming.

Karpūrikā : You shall come. (*Exit both.*)

King : My royal consort, what is now proper for us to do ?

Queen : (*with eyes half closed and the face bent low*) Whatever pleases your lordship. (*They enact amorous sports*)

(Having crushed face with face, the breasts constantly with the breast, the armpits with arms and her body tightly with his strong body, thus sporting with the queen, he (the king) appropriated to himself the lordship upon the whole of the woman, so much so that even lord *Śiva* gave up his pride of love which he had for combining his body with his consort's in his *ardhanārīśvara* form. 7)

राजा । (क्षणं विलम्ब्य समरतरसप्रसरमुदितसर्वाङ्गलतां दवीं) देवि, रंभावि.... (इत्यर्द्धोक्ते ।)

देवी । नियकरक्कीदावि किंकरी किं पिट्ठिव्वा ।
पाणप्पिऊसि वहुवल्लहवल्लहोसि
जीवाहिवोसि भवणंसि मणोरईए ।
देवेण पिट्ठमिह जं विहिओण पिम्मं
ता किंकरीइ मह का भणं मोणमुद्दा ।।८।।

मिय जहामणोरुइविहाणावहाणे पवट्टिदव्वं ।
सुरहि समारंभेणं महमहिया मंजरी व चूयस्स ।
जणयदु तुह आणंदं नोहलिया सा कुरंगच्छी ।।९।।

राजा (प्रसन्नस्वचरित्रसारणेन मनाग्घसन्, स्वगतम्)

उत्ताए सुचिरं रयेण सुहियं निम्मायइत्ता तहा
देवीए अणुमन्निदोम्हि जमहं रंभं पियं संगिदुं ।
तन्नो अच्चरियं घणेण सुवहुं साहूवसित्ता सदी
खोणी किं न सहेदि सीरमुहओ तं तारिसं फालणं ।।१०।।

King : (*With a pause, to the queen who is thrilled all over with the love-sport.*) My queen, Rambhā too (pauses)

Queen : My lord, you need not ask my permission.

You are dear to me as life, and you are dear to many beloveds; you are the master of my whole self and the very abode of my cherished wishes; why should I, a mere handmaid, keep mum on your question put in such an affectionate manner ? (8)

My lord may follow his cherished desires.

May that fawn-eyed newly married bride, like the scented blossoms of the mango in the outset of the spring bring you joy. (9)

King : (*Happy with her consent, smiling, to himself*).

That I have been permitted by the queen to enjoy the company of Rambhā is no surprise, for, I asked her, having first satisfied her with prolonged amorous acts : the earth thoroughly drenched with the rains easily suffers the onslaught of the plough. (10)

(प्रकाशम्) देवि, किमाश्चर्यं सरस्वत्यास्तवविधेर्विचित्रतायाम् ।

देवी । रंभाए सामिउ व्व अहमपि निद्दाए सद्दुईईभविय जाव निसासेसं सिज्जासुहमणुहवामि । **(इति निष्क्रान्ता)**

(ततः प्रविशति विरचितविविधभृङ्गारा रम्भादेवी कर्पूरिका च ।)

[रम्भा] देवी ।

धन्ना धन्ना रयणी धन्नो पहरो घडी वि सा धन्ना ।
अंगाणं ग्रमियरसो मिलइ सयं पाणवल्लहो जत्थ ।।११।।

राजा । देव्यै दातव्यम् । **(इति ताम्बूलीदलानि किमप्याभरणं च दत्त्वा कर्पूरिकां प्रहिणोति ।)**

(देवीं प्रति)

एहि सुतणु वामाङ्के भव मम गौरीव भूषणं शम्भोः ।
इतरवधूनिर्माल्ये नासितुमुचितं तवान्यत्र ।।१२।।

(इत्युत्सङ्गे रम्भामुपवेश्य) देवि, इदमवसरोचितकर्त्तव्यार्थोपदेशविधानेष्वाचार्यचातुर्यमवलम्बितुमर्हति भवती ।

(*aloud*) No wonder, the acts of such as you the *Sarasvati* incarnate, are uncommon.

Queen : As Rambhā with your lordship so I too with sleep shall enjoy the pleasures of bed during the rest of the night. (*Exit*)

(*Then enters Rambhādevī with various beauty aids occompanied by Karpūrikā*).

Queen (Rambhā)

Blessed is that night and twice blessed are that hour and moment in which the husband soothing like nectar to the limbs, is met. (11)

King : These are to be given to the (elder) queen. (*gives betel and some ornaments to Karpūrikā and sends her away*).

(*To queen Rambhā*) Come to my left beautiful one, be to me as *Gaurī* to *Śambhu* and enrich my person. You are the remain of an offering in the form of other wives (of mine). It is not proper for you to sit elsewhere. (12)

(*Seats her in his lap*) My queen, now you have to assume the role of the preceptor in commanding me to accomplish the need of this moment.

देवी । देव, महारायस्सपुरओ कादव्वत्थोवएसविहाणे कहं अम्हाणं धिट्ठदा ओचिदीमंचदि । गयवरस्स भारं गयवरुज्जेव बुब्भदि, सम्मीलिदच्छीरनीरविवरणविवेओ रायहंसेणेव सिज्झदि ।

अहवा जं च कादव्वं तं किदं ज्जेव सामिणा ।
देवीए पेसयंतेण तंवोलं सहिया करे ॥१३॥

राजा (हसित्वा)

देवि, भवत्तनुवल्ली विलोलकरपल्लवा स्तनस्तवका ।

देवी ।

कप्पद्दुमस्स अच्छउ निच्चं तुह नाह संगमसणाहा ॥१४॥

राजा ।

वहतो रुचिमतिरुचिरां नयने नीलोत्पले तवाधुना ।

देवी ।

तुह मुहचंदपहाए फरिसाण मडप्फरो एसो ॥१५॥

राजा ।

देवि, तववदनकमलेऽधरदलगलदमृतविन्दुमकरन्दे ।

Queen My lord, how can I presume to command in your presence ? Load of an elephant can be borne by an elephant alone.

Or what should be done has already been done by my lord by sending betel for the (elderly) queen through my friend (Karpūrikā). (13)

King : (*Smiling*) O my royal consort, your body is a creeper, hands are the moving twigs and the breasts are the bunches of flowers.

Queen : O my lord, may it always be supported by you like the wish-fulfilling tree. (14)

King : Your lotus-like eyes have a splendid lustre.

Queen : That is only a reflection of your moon-like face.[1] (15)

King : My royal consort, your face is the lotus and the petals of lips are sending forth nectar-like pollen—

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[1] Literally, that is the pride transmitted with the rays of your moon-like face.

देवी ।

तुह मुहकमलं वल्लह भमरब्भमविब्भमं भरउ ।।१६।।

(इति वक्त्रमीलनं नाटयतः)

राजा ।

मदनमदमत्तकुञ्जरकुम्भौ तव सरसिजाक्षि कुचकुम्भौ ।

देवी ।

उवजणइ पुलयसुहिए लग्गोवि नहंकुसो तुहच्चरियं ।।१७।।

(इति नखदानम्)

राजा ।

स्तनभारेणाक्रान्तं टचदिति मा भज्यतां भवन्मध्यम् ।

देवी ।

मा भज्जउ पाणियलं होउ सुहालंबणं तुब्भ ।।१८।।

(इति मध्यस्पर्शनम्)

राजा ।

सततं नितम्बभारं वहतोर्वत चरणयोर्गतिः का ते ।

देवी ।

तं जाणेसि तुमं चिय (भणिरी हसिग्रोण लग्गए कंठे) ।।१९।।

Queen : Your face, my dear, may hover round it as a honey-bee, (16) (*They enact kissing*)

King : O lotus-eyed, your breasts are like the frontal globes upon the forehead of the elephant of *Kāmadeva* intoxicated with rut (or love).

Queen : It is strange that they are thrilled when goaded by your finger nails. (17) (*Making a scar upon the breast with finger nails is enacted.)*

King : Overloaded with the breasts, I am afraid, your (slender) middle may give way !

Queen : Let your hands hold it. (18)

(*Embrace is enacted.)*

King : What indeed is the plight of your feet always bearing the weight of your buttocks ?

Queen : That you very well know[1] (having said this laughs and clings to the neck.) (19)

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[1] The implication is that the feet have to be frequently held or massaged by the lover.

(अंगाणि अंगे विहिनिम्मियाणि
ओणातिरित्ताइ हवंति जाणि ।
अंगेहि सव्वंगसुहावहेहिं
पिएण किज्जंतु[1] समाणि ताणि) ॥२०॥

(इत्यर्द्धसमस्यया प्रेमरसं पुष्पान्तौ अनङ्गलीलां नाटयतः ।)

(एयेणं विविहेण भोगविहिणा संमोहयित्तापियं
गाढुट्ठंगहपीडियोरुसिहणं दाओण आलिंगणं ।
जावज्जेव सुवंति ते रइरसस्संते य तावं च णं
सुंवुट्टो पणसद्दवाइयरवो पच्चूससंसूयगो) ॥२१॥

राजा । (ससंभ्रममुत्थाय) अये जातमेव प्रभातं, दुर्जनमैत्रीव गतैव रजनी ।

अतृप्ति[2]शेषा रतिरास यूनां
कोदण्डशेषः कुसुमायुधोऽभूत् ।

(In the body the limbs, created by the creator, are dishevelled. Let the lover level them with his limbs capable of bringing great delight). (20)

(*Thus bringing the sentiment of love to the climax with their duet, they enact amorous sport*)

(Having charmed the beloved with these amorous acts, crushing the thighs and the breasts in the eightfold grip (?), giving an embrace as the couple tired with sport go to sleep the sound of the five kinds of musical instruments announcing the morning is heard. (21)

King : (*getting up in confusion*) O the day has dawned ! Has the night elapsed (so quickly) like the friendship of the wicked?

Of the revelries of youth only insatiety has remained; of the flowery-arrowed god only the bow has remained[3]; of

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[1] R. किज्जंति P. किज्जंतु.
[2] P. R. अतृप्त.
[3] He has shot all his arrows and now he has none to shoot—Since the day has dawned the strength of *Kāma* has ebbed.

आकाशशेषं शशिबिम्बमासी-
त्प्रत्यूषशेषा रजनी बभूव ॥२२॥

(नेपथ्ये) वैतालिकयोरेकः ।

अन्नुन्नं विरहग्गिझालकवलीभूएहिं भाविज्जए
कोडाकोडिजुगप्पमाणपहरेगेगा तिजामीच्छया ।
पत्ताणं जइ णो खणद्धमवि सा हुज्जा पियालिंगणं
कोडाकोडिजुगुम्मियावि विहिणो हाहा विचित्तागदी ॥२३॥

द्वितीयः ।

पिच्छह पुव्वदिसाए संझारागं पवट्टमाणमिणं ।
निहयस्स तिमिरकरिणो रुहिरपवाहं व सूरसिंहेण ॥२४॥

राजा । कः कोत्र सोः ।

(प्रविश्य पटाक्षेपेण)

कर्पूरिका । आणवेदु महाराओ । एसम्हि देवस्य चरणकमलओलग्गिणी महुरिआ कप्पूरिया ।

the moon only the void has remained and of the night only the dawn is left over. (22)

(In the tiring room) **One of the Bards :**

The night that becomes indifinitely long for those (lovers and beloveds) engulfed in the flames of separation from each other, lasts for less than half of a moment for those who have obtained the embrace of the loved one—ways of the world are peculiar indeed ! (23)

The Second Bard :

See the colour of the morning dusk in the east like the blood of the elephant of darkness killed by the sun in the form of a lion. (24)

King : Who is there ?

Karpūrikā : *(entering)* What does your lordship command ? I am here, Karpūrikā, a honey-bee to your lotus-like feet,

राजा । कोमलतरकरकमलावलम्बनयत्नेन प्राप्यतां देवीं अन्तरंतःपुरम् । वयमपि प्रातःकृत्यं सूत्रयित्वा स्वसूत्रं धारयामः । (इति निष्क्रान्ताः सर्वे ।)

।। तृतीयं जवनिकान्तरम् ।।

।। समाप्ता रम्भामञ्जरी नाम नाटिका ।।

कृतिरियं संस्कृतकवित्वनलिनीवनदिनकरस्य प्राकृतकवित्वमालतीमधुकरस्य महाकवेः श्रीनयचन्द्रस्य । शुभमस्तु ।

[P adds the following]

माघः स्फूर्जन्निदाघः स कविरपि पविर्भारविः कालिदासः
प्रभ्रस्य[1] वाग्विलासः समभवदचलश्चंचलः सोक्तियुक्तो[2] ।
प्येको[3] हर्षः प्रकर्षादवतरति सतां चेतसि स्राक् सुधायाः
सध्रीचीं काव्यवीचीं रचयति रुचिरां श्रीनयेन्दू[4] कवीद्रो[5] ।।१।।

King : (*Holding her dilicate hands*), Please take the queen to the inner apartment. We also shall mind our business having first finished our morning duties. (*Exeunt*)

(*End of the Third Javanikā*).

This is the work of the great poet Nayacandra, the sun to the latus-like Sanskrit poetry and a honey-bee to the Mālatī flowers of Prakrit poetry.

[Poona MS adds the following]

Māgha sent forth scorching heat; though a poet, that Bhāravī was a thunder indeed; Kālidāsa sowed the wild oats of his poetry; only Harṣa with his lovely expressions immediately enters the hearts of the good readers with excellence. But poetry like the ripplings of nectar is composed only by the greatest poet Nayacandra. (1)

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[1] प्रभ्रस्यद् (?)

[2] सूक्तियुक्तः (?)

[3] एको

[4] नयेन्दुः

[5] कवीन्द्रः

आसीज्जनः कृतघ्नः क्रियमाणघ्नस्तु सांप्रतं दृष्टः ।
इति मे मनसि वितर्को भविताः लोका कथं भविता ।।२।।[6]

सं. १५३५ वर्षेमुणीणयकीयणा योइणीणयरमज्झे एसा रंभामंजरी लिहिदा अप्पहिए सुभंभोदु । श्री ।

There were persons who disregarded the good done to them (at some former time). I have also now seen a person disregarding the good being done to him (at the moment). I wonder how this world (society) is going to thrive (with such persons living in it). (2)

This Rambhāmañjari was written by me for my own use in the Vikrama Era 1535 at Yoginīnagara.

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6. Cf. अन्यदा कदाचिन्मुनिचन्द्राचार्येण शिष्यद्वयं सिद्धान्तवाचनानिमित्तं श्रीजिनवल्लभगणिपार्श्वे प्रेषितम् । गणिरपि तयोर्वाचनां दातुं प्रवृत्तः । तावप्यशुभौ चिन्तयतो जिनवल्लभगणेः श्राद्धान् विप्रतारयाव इति बुद्ध्या रञ्जयन्तः श्रावकान् । कदाचित् स्वगुरुपार्श्वे प्रेषितुं लेखोऽलेखि । तं च वाचनाकपिलिकायां प्रक्षिप्य वाचनां ग्रहीतुं गतौ तौ वसतौ । गणिसमीपं वन्दनं दत्त्वोपविष्टौ तत्र । उच्छोटिता कपलिका । ततो नूतनो लेखो दृष्ट्वा गृहीतः. उच्छोटितश्च । तावपि हस्ताद् गृहीतुं न शक्नुतः । अवधारितो लेखः । तत्रालेखिजिनवल्लभगणेः केचिच्छ्राद्धाः स्ववशं नीताः सन्ति, क्रमेण सर्वे (सर्वान्) वशीकरिष्याव इति मनोवृत्तिरस्ति । ततः श्रीजिनवल्लभगणिना द्विधा विधायाऽऽर्याऽभाणि—

आसीज्जनः कृतघ्नः क्रियमाणघ्नस्तु साम्प्रतं जातः ।
इति मे मनसि वितर्को भविता लोकः कथं भविता ।।

अहो ! सृतं वाचनया भवतोरेवंविधाशुभभावेन पश्चाद्विमुखौ गतौ स्वस्थानं पुनर्न दृष्टौ तदैव गतौ ।

—खरतरगच्छ वृहद्गुर्वावलि (पृ० ११-१२)
सं० श्रीजिनविजयमुनि

Vocabulary

खिग : Immoral person खिङ्ग
सणाहि : like, सनाभि
रच्छा : ashes, रक्षा
णिच्छिदसगुणे : confident of its own qualities, निश्चितस्वगुणः
परच्छिवंतो : envious of others, परस्पृहावान्
भोइंद : a great lover, भोगीन्द्र
विल्ल : to move to and fro in the wind,
आखण्डल : Indra,
उदासिवं : Indifference,
उव्वसीभूदं : deserted,
चंचापुरुष : A strawman,
रयकुंडिया : seat of pollen, रजकुण्डिका
दिणयर : *Arka* flower,
दूरपइया : whose husband is away, दूरपतिका
असूनाम् : of the emancipated ones (?)
चंदभागा : white paint (?)
कालफोडिया : a fatal boil, कालस्फोटिका
प्रहिणोति : sends away, प्र + √हि
महप्फर : the great fruit, महाफल

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